

The Modern Languages Forum

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RECENT TENDENCIES IN MODERN LANGUAGE TEACHING*

COLLEY F. SPARKMAN, *University of South Dakota.*

WHEN Modern Languages were added to the curriculum, it was perfectly natural that the methods then in vogue in teaching Latin should be used. The only teachers available were those who had been trained in the classics.

Latin had been the universal medium of culture throughout the Middle Ages. In the days when it was freely spoken in the learned centers, there was no special problem involved in learning it, as natural conditions of acquiring a language prevailed. Owing to the intricacies of inflection of Latin, the grammar was early analyzed and classified. The Romans themselves had worked out a careful analysis of the grammar, making it one of the subjects of the trivium alongside of, and of equal importance to, Rhetoric and Logic. This minutia of grammatical analysis had already become the chief goal of instruction when native modern languages came to be used as mediums of instruction.

During the eighteenth century, the age of rationalism, it was natural that grammar as an end should be emphasized. It was thought that if the learner knew the logical framework of Latin, if he mastered the intricacies of its involved constructions, and memorized a sufficiently large vocabulary, he would, as a matter of course, be a master of the language.

This grammar Method consisted of paradigms to be memorized: declensions of nouns and adjectives, complete tenses of the various conjugations of verbs, the whole array of pronouns, etc. When such logically arranged forms were learned by heart, rules of syntax with their endless exceptions were introduced. Now for the first time sentences in Latin were introduced, and then merely for purposes of illustration.

It usually took one whole year to learn the paradigms and rules. The second year was devoted to the application of the matter studied in the grammar. Disconnected sentences in Latin were dissected, and the emphasis was placed on applying the rules. Following the sentences in Latin were English sentences to be turned into Latin, applying the same rules. Pronunciation was not emphasized, and conversation formed no part of this work. When the actual classics were reached, they too served as an adjunct to formal grammar. Endless translation was the order of the day, and students came to believe that the Latin

masterpieces were written for no other purpose than to serve as a basis for grammatical analysis.

Clearly such a method is devoid of interest, but it was the only method employed to any great extent even in teaching the modern languages until about fifty years ago. Herbert Spencer attacked classical education, and with it the methods of teaching languages, as being unscientific in placing the emphasis on the logical rather than on the psychological side of the matter. Spencer argued that the learner must be considered, and that formal discipline must not be the object sought.

After this attack some German psychologists elaborated on the difference between the logical and the psychologic side. They argued that the learner's interest must be aroused and held if he is to profit by the study. The student's approach must be analyzed and followed out in the presentation of the subject. His probable reaction must be anticipated and provided for.

Genetic psychology, or that branch of psychology which deals with racial influences on the individual, was coming to the front at this time. Its contention that the child passes through the various stages of evolution through which the race has passed, seemed to indicate that the oral side of language study should be the first to be stressed. As a result of these investigations, a new method known as the Natural Method was conceived and tried out in Germany. The reformers banished translation entirely. The foreign language became the medium of instruction. Grammar was decried as useless, since children learned their own language without it. The vocabulary of everyday life was substituted for that of grammatical necessity. Students became interested in the new language because it dealt with things which they knew and thought of daily.

The reformers, deceived by apparent initial progress, imagined that linguistic miracles could be performed if the foreign language were used exclusively as a medium of instruction. Objects, diagrams, pictures, and charts were used to make the connection with the new words a direct one. Situations were acted out. All this gave an apparent mastery, a sort of glibness in the use of a few isolated phrases, that deceived those not linguistically trained. The speaker does not mean to imply that these reformers were dishonest. They were conscientious men, but men of single ideas or hobbies, which they rode to death. As is to be expected, quacks took advantage of the psycho-

* Address delivered before the Modern Language Section of the South Dakota Education Association at Mitchell.

logical moment and stepped in and profited thereby.

The quacks need not be considered here; the honest reformers went astray in believing that a mature person can learn a new language just as he learned his mother tongue. They argued that the child learns first by hearing his own language as he sees or senses situations corresponding to what is being said. The child hears these words repeated many times, and soon they become part of his linguistic equipment, which he can use to reproduce the same situations.

Having so well analyzed the underlying mental processes of the child's acquisition of his native language, it is a pity that these same reformers did not peer a bit deeper and discover the fallacy of trying to apply this method to the adult or even the adolescent. They erred in assuming that the adult could repeat the process in the acquisition of a second language. Ideas and native language symbols are acquired simultaneously by the child. Any new idea that burst forth in his consciousness usually found its counterpart in a new word or expression, which gradually came to serve as a tag or sign for that idea. In his childish thinking images served as thought counters; he had to use images when he thought of things for which he possessed no word. But images are too cumbersome and vague to be used as thought carriers after early childhood; they impede fast thinking, and are soon discarded for the word instead. Any image of a concrete idea can be recalled at will, but in ordinary thinking these images are below the sub-conscious level. We accept, instead, the word as standing for all the multiple cues of meaning that cluster around any common noun, adjective, and verb, and make of them real forms of behavior. It is probable that we do the same even for proper nouns, and it is necessarily so of prepositions, adverbs, and all abstract nouns which cannot be imaged.

In a very short time the native word tends to become supreme in thought interpretation and communication. It is folly to expect that such a habit can be undone in the mind of the learner. The old counter persists whether we will it or not. Any object or idea will be inevitably associated with its old trademark. The best we can do is to re-tag our experiences with new words, but the method used cannot be the same one we used when we discovered the thought unit and tagged it for the first time. We must take the old word into consideration and by a long process of training endeavor to replace it by another word. The new word is accepted as a sort of substitute for the real thing, and we know all the time that the substitute is a makeshift.

If the English word *water* has always been associated from earliest infancy with the liquid so necessary to the preservation of life, no method of instruction can break this connection and let us start all over anew as we did in infancy. By repeated drill and practice we can induce the learner to accept a substitute word, such as *eau*, *agua*, or *wasser*, but it

will be like changing a long-used trademark to express the cost of goods. The first few times we attempt to use the new trademark, its meaning must necessarily be secured through the old familiar trademark. No adult can possibly disregard the old word, and slowly and laboriously build up again the various shades of meaning lying around the idea in mind, which is epitomized in the English word that may call up any or all of these cues of meaning. We simply cannot deal with images again when we have found such an economical symbol to use in their stead. Before the period of abstract thought, we used actual images, usually supplemented by gesture; but we did so in an ever-diminishing degree until a time came when the image was no longer needed, the word being used instead, since it had become an epitomized substitute for the bodily reactions and experiences.

If the student has already reached that stage of development where his thinking is carried on by means of vague native word images, it seems most feasible to give the English equivalent of the foreign word. Such a procedure makes for accuracy of thought and saves time needlessly spent in worming out the possible meaning. A hint alone is sufficient to connect this new thought carrier and the old cue of meaning. The less drill on the connection between the actual words, the better. Clearly, drill on translation is not what is needed. What we want is to make the connection strong between the new symbol and the old idea, so that the new symbol may serve in place of the old one. The only purpose in giving the equivalent at all is to limit the boundaries of the new symbol. Long and patient drill will have to be given if the new tag is to be accepted for the customary one. In time the new word will call up—not the old word, but what the old word stood for.†

In short, translation is only a crutch to use in helping the learner over the initial stages of his difficulties. It is a handicap if persisted in, because it defeats our purpose. After awhile the new words will serve, and we travel along without the aid of English until we come to a gap where the new word has not been given us. Here again we must travel the old route and get the new symbol. Only after repeated practice with a body of foreign words can the student really think in the foreign language. In the initial stages of learning, in order to get

† A recent French text "Effective French for Beginners," by Jas. L. Barker, has hit upon the plan, an original plan in this connection, of giving not the equivalent in English but its simple definition or description in English. For instance, the French word "*eau*" would be described in English as that well-known liquid necessary for the preservation of life. The author believes that if the students do not actually make the connection between the English word and the foreign word, the connection between the new foreign word and the old idea can be more easily habitualized. There is probably quite an advantage in this method.

The same author defines in French all new words introduced later in the text, provided the meanings of the French words used in his definitions have previously been taught. The latter procedure is clearly an advantage, since it necessitates drill on the use of French words in a way that is conducive to making them actually function.

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meaning through the foreign words, thought must necessarily travel through the clumsy intermediary of his native language; but a skillful teacher is then in a position to begin to make the foreign words do the same work as has heretofore been done by native words. The lighter this crutch of English translation is leaned upon, the sooner may it be discarded.

As the Natural Method failed to produce satisfactory results, the reformers showed a willingness to compromise by admitting that students needed to know some grammatical principles around which to group their knowledge. To them it seemed a simple matter to teach a few salient rules of grammar, and thus was born the Direct Method. This method meant that grammar was now taught, but taught through the medium of the foreign language. The meaning of all new words was gotten through a direct association as had been the case in the Natural Method, but more system was attempted. In order to avoid translation and yet afford drill in grammatical principles, many helpful devices such as filling blanks, changing persons and number, questions and answers, and a host of other thought-provoking procedures were perfected and put into actual practice.

Another method known as the Inductive Method was evolved by those who favored the Direct Method. The Inductive Method consists of giving a vast array of examples in the foreign language, and the students are supposed to deduce the rule from the examples. The trouble with this method was that it failed to function. The rule was clear to the textbook writer and the teacher, but the majority of the students failed to see it. Another defect was in the lack of space and time to give very many rules by this method. Students do not always follow the inductive method in their thinking, as thought does not always proceed on such logical basis. Gaps have to be filled in by those who have traveled the road ahead of us, or there would be no progress in the world. If we did not profit by the experience of those who have preceded us, each of us would have to start out as did our first forebears and attempt to discover all anew.

What then are the modern tendencies? Can we save anything from the wreckage, or must we discard all old methods and develop entirely new ones? Many solutions have been offered, and each one has emphasized a middle ground. Wilkins, in his "Spanish in the High Schools," has very successfully advocated what is termed the Eclectic Method, by which is meant that we are to take good things wherever they are found. He sees value in all the time-honored methods and believes that we can select the best features of each and use them systematically in our present-day teaching. He advocates much oral practice, reading aloud, question and answer; but he does not decry translation when necessary. He would have the students taught grammar, now deductively, now inductively, according to the need of the hour. He leaves it largely to the

teacher to use the best elements of each method in turn.

Other writers have given a different name for this middle course. Palmer in his "Principles of Modern Language Study" advocates what he calls a Complete Method, by which he means adopting both methods concurrently, but not in one and the same operation. This seems to be the modern tendency. At times the translation method is used, at other times grammar is given in English deductively, and practically always the principal part of the class hour is devoted to direct method exercises. Drill work of an oral type prevails.

The method used generally in the better high schools and colleges seems to be along the lines of this middle course. Each method has bequeathed to us a valuable theory. The Natural Method has shown us that we must take the student's point of view into consideration. Without resorting to the soft-pedaled pedagogical device of entertaining the student, we can make the recitation take his experience as a background. The better textbooks include a series of unit vocabularies used by the student in his daily life, and teachers vary their devices in presenting intrinsically uninteresting grammatical principles in eliciting individual student experiences as a basis for oral drill. Oral drill has been given its rightful place due to the Natural Method, not because the aim is skill in conversation but because oral drill is the best basis for skill in any use of the language.

The Direct Method has given us a wealth of devices that can be used in place of translation. The modern teacher of foreign languages has no anti-translation complex, but in his scale of values he relegates it to a position of minor importance. He seems to take it for granted that the student will translate any new material into his own native tongue in order to get an adequate idea of what it is all about, but he considers this translation only as a sort of preparation of the lesson. When the class is assembled he does not take the whole period in testing them to see if they have translated. Occasionally he does so, but the greater part of the hour is devoted to question and answer on the content of the lesson in the foreign language, filling blanks, transposition and paraphrasing, questions formed by the student on a given sentence, and answers to same by others. A skillful teacher can usually induce a fairly fluent conversation on the part of the class by a little practice. The whole drill is of such a nature to lead to fluency in the actual use of the new language, gradually and to an ever-increasing degree to permit the new language units to replace the old ones.

The Grammar Method, while never used as it was in the old days as a sole end in itself, is still considered worth while as a means of classifying and arranging facts that need pigeon-holing. The matter is most often presented in a deductive manner on account of lack of time and in order to secure a greater

uniformity. A deductive presentation of grammar is like simplifying any other fact of knowledge. There is no need of compelling each student to discover laws that have been laboriously worked out by those who preceded him. Grammar, above all, teaches the students to analyze and classify situations of their own experience. After all, the general purpose of the teacher is to teach his students to do abstract thinking rather than to make human encyclopedias of them.

Experience as well as common sense has shown us the futility of trying to teach the necessary coordinating grammatical principles through the medium of the foreign language. Such a procedure puts all the work upon the teacher, and permits the loafers to loaf at their ease. A few brighter students will follow the presentation, but the majority of the class finds the effort too burdensome to attempt to keep the attention up to the necessary point to follow. The few more alert ones are just those who need these principles least, as they have sensed the point in advance. Looked at from a common-sense point of view, one might say that if the class understood the new language well enough to understand explanations of the grammar of the language, it would not need to know these principles involved. The modern teacher usually explains in a few well-chosen English words just what the students are to avoid and then drills them the rest of the hour on constructions, by the use of direct-method devices, that bring into play these same principles. The vocabulary the students would have acquired, had they followed him in his presentation of the grammatical principle by using the foreign language, would not have been of any use anyway except to those students who might later become teachers and want to perpetuate this same folly.

In some sections various hobbies are resurrected and ridden for a while, but failure to attain satisfactory results soon relegates them to the scrap-heap. The Cleveland Plan, while claiming to be a new method, is in reality only a variety of the Direct Method with the emphasis supposedly placed on mental growth of the student. Inductive grammar is featured, and direct association of learning the meanings of new words by the time-honored methods is insisted upon. The one original feature in the plan is its insistence on making the sentence, instead of the word, the unit of work. Various writers have advocated making the sentence the unit, but Professor de Sauzé, exponent of the Cleveland Plan, seems to have carried out the idea better than anyone else.

There seems to be a general search for a more linguistic unit of instruction than is the mere word. The word is not the common divisor of languages. The conventional units of expression in no two languages quite agree in commensurability. In one language a certain word may stand for a whole group of definite reactions whose expression in another requires many words, and *vice versa*. The phrase-group has been suggested as a probable psychological unit, but up to the present time

only theoretical results have been offered in its support. It is the speaker's opinion that future progress in linguistic pedagogy will be along the line of handling a larger unit of instruction.

One of the most helpful signs of progress is the increased interest taken in modern language methodology through contributions to and through study of the modern language journals. Such journals are very helpful as a pooling place for our experiences. There is a tendency in some such journals to degenerate into high-brow periodicals, divorced from all practicability, but there are enough good ones to pay every modern language teacher to subscribe to and keep up with what is going on in the field. THE MODERN LANGUAGE JOURNAL, Philadelphia, and the MODERN LANGUAGES FORUM, Los Angeles, are probably the best for modern languages in general, and HISPANIA for Spanish.

The purpose and plan of the Modern Foreign Language Study, the survey that is being conducted by the American Council on Education, has already been set forth to you here. Surely no one underestimates the value to language teachers of this Study. We have been challenged and, whether rightly or wrongly accused, this challenge will cause us to unite and face the enemy with our combined resources.

Aside from method in the sense of procedure and devices, there is a strong recent trend to get back to fundamentals. Psychologists have pointed out the way for many improvements, but psychologists are not usually trained linguists and have therefore in the past led us astray. What language teachers are demanding of the psychologists and of the professors of experimental education, is not so much a new insight into principles of technique, as for new light on the more fundamental operations underlying methods. Problems of individual differences, supervised study, the linguistically unfit, and allied questions are potent problems to tackle now. We realize that there is a great waste in demanding that everybody study a foreign language. Some students seem utterly unable to profit by being skillfully exposed to a foreign language. Recently a number of prognosis or predetermination tests have been devised in such a manner as to test prospective students' likelihood of being able to survive the study of a foreign language. The group selected by the foregoing tests is usually found to be not homogeneous at all. Thorndyke has found out experimentally that the highest tenth in any one class will in any one trait have an average ability of from one and three-fourths to four times that of the lowest tenth. Not only will the general ability vary, but their method of approach to any given problem will be largely an individual matter. This will be a factor especially important in language teaching; for some will be visual-minded, learning almost wholly by sight; others aural-minded, learning by sound; others motor-minded, learning by muscular coordinations. Obviously, if progress is to be made,

language instruction must be adapted to these intra-class groups.

Probably the greatest strides forward within the next few years will be made in supervised study. Most students do not know how to study. Psychologists and educational experts can help us here. Students must be taught to think and to solve special problems involved. Various plans have been brought forward where large numbers could be instructed in study problems at the same hour.

For many years modern language teachers have been dissatisfied with examinations. Very often the examination does not at all test the student's ability in the language. Educators have devised achievement and attainment tests that will better measure this ability; these tests have not been fully perfected yet, but a long step towards the right solution has been taken. The taxpayers are demanding the ability shall be measured in rather definite units, and this is the problem of the specialist in education in cooperation with the language

teacher. Standardization of values seems to be within sight. This will demand better trained teachers and a wealth of literature that will enable new language teachers to master this new art.

In conclusion, let it be said that the outlook is hopeful. Everything points to progress. We should not be over-optimistic. The whole problem of education is involved. Scientific tests and measurements will help sift out the unfit and correctly evaluate the product. Methods referring to pure technique will always be the special problem of the language teacher, but he should bear in mind that his efforts will bear fruit only with a part of his products. About twenty per cent will learn by any method; fully twenty per cent simply cannot profit by an ideally perfect method; it is with the great middle group that we are directly concerned. The sixty per cent, or the great average class, will have to have a good method if they are to achieve results in the study of modern foreign languages.

LA VACACIONES EN MEXICO

INA W. RAMBOZ, *John C. Fremont High School, Los Angeles*

Quien quiera pasar unas vacaciones deliciosas ¡que vaya a México! a esa (a) tierra tan linda, tan pintoresca y de gente tan simpática; a esa tierra de las señoritas tan guapas con los aretes tan largos y los pies tan chicos; a esa tierra del indio tan pintoresco con su sombrero tan grande y su zarape de colores tan vivos; a esa tierra del maíz, de la tortilla y del plátano; a esa tierra en donde nada se esconde, nada se oculta, donde guisan, comen, duermen, lavan, venden, compran y aun matan en plena calzada.

Debido al buen clima, la ciudad de México es un lugar ideal para veranear. Siendo la estación de lluvias todo está fresco y verde y aunque es cierto que llueve casi todos los días, tan aficionado al orden es ese dios de las aguas que tiene un horario que nunca varía y siempre puede contarse con una mañana risueña. No hace frío, ni calor, sino fresco, en fin, un clima ideal para estudiar o para hacer excursiones y se puede pasar el tiempo de una manera u otra o combinando las dos.

Al pensar en el viaje dije: "Pues nada de cursos de verano para mí; quiero descansar y divertirme, nada más," pero después de haber visitado unas clases por pura curiosidad, cambié de opinión en seguida, encontrando allí una mina de materia tan rica que no pude resistirla y por fin pasé mucho tiempo en la escuela escuchando el español de esos profesores tan cultos y tan simpáticos y aprendiendo mucho de ese país tan poco o tan mal conocido por los extranjeros.

Para oír el español, México ofrece muchas ocasiones, —en las clases, en los teatros, y en las fiestas, pero desgraciadamente hay mucho menos oportunidades de hablarlo. Parece que todo el mundo allá sabe hablar inglés. Ya

son obligatorios dos años de inglés en las escuelas superiores y al juzgar del afán que todos tienen de hablarlo parece obligatorio por todas partes, pues preguntando algo en español en las calles, en las tiendas, en los hoteles, en los cafés, en las oficinas de ferrocarriles, por regla general, contestan en inglés. Ignoro si es que los mexicanos nos consideran unos incapacitados que no pueden aprender el español o reconocieron en seguida por norte-americanos quieren aprovecharse de la oportunidad de practicar el inglés. Visité varias clases de inglés y me quedé admirada ante el entusiasmo que manifestaron los jóvenes mexicanos. Al preguntarles si les gustaría corresponder con unos alumnos americanos de mi ciudad, se lavaron en masa, arrojándose sobre mí pidiéndome (me) las señas para que pudieran escribir en seguida.

Pues volviendo a la escuela de verano, además de los cursos tan variados que aun el más exigente pudiera haber encontrado algo a su gusto la junta directiva se esforzó de una manera casi increíble en dispensar atenciones a los americanos. Los profesores no solamente organizaron excursiones instructivas y culturales sino fiestas de puro placer. No sólo consiguieron permiso para visitar todas las instituciones y sitios de interés sino aun nos condujeron personalmente. Tuvimos el privilegio de visitar el Colegio Militar y la Escuela Nacional de Maestros, los dos recientemente instalados en magníficos edificios nuevos. Resultó sumamente interesante la visita a la nueva Escuela Indígena. Se encuentran aquí unos doscientos muchachos escojidos de todos los diferentes estados del país con el fin de educarlos para que

(Continued on Page 25)

UNE VOIX RECENTE DANS LE DRAME IDEOLOGIQUE EN FRANCE

ALEXANDER G. FITE, *University of California, Southern Branch*

DANS un article précédent¹ nous avons étudié François de Curel en tant qu'homme, son caractère et ses habitudes personnelles. A présent nous allons tâcher de considérer brièvement son oeuvre et la portée philosophique et littéraire de son théâtre.²

Nous avons vu que François de Curel a embrassé la carrière littéraire tout à fait par accident, y étant poussé par le manque de finesse des Allemands qui, après 1871 ne voulaient pas lui laisser exercer son métier d'ingénieur métallurgique dans ses propres terres, alors région annexée. Il essaya d'abord le roman et le conte, mais il fut bientôt conduit au théâtre par une critique amicale qui l'accusa de trop d'intensité dramatique pour le lent mouvement du roman.

Dès le commencement de sa production théâtrale François de Curel préféra écrire des drames qui font penser plutôt que de simples pièces pour amuser. Heureusement il ne fut pas obligé de s'occuper de la question *recettes*. S'il est tout naturel qu'il n'ait pas été apprécié du public en général à cause des tendances sérieuses de son théâtre, il est cependant remarquable que ce même théâtre ait pu traiter de sujets graves et de première importance sans être simplement une série de "pièces à thèse" comme l'oeuvre d'un Brieux ou d'un Bernard Shaw. François de Curel ne prêche pas et ne cherche pas à "prouver." Il prend la vie tout simplement comme il la trouve et ne tâche pas de changer ou de réformer.

Toutefois on aurait tort de dire, comme l'ont fait tant de ses premiers critiques, que dans sa passion pour le développement des idées, il a sacrifié l'action et l'intérêt dramatique. Ces premières impressions défavorables résultèrent du grand changement qu'il introduisit après les pièces semi-romantiques de Dumas fils et d'Augier qui

enchantaient les Parisiens depuis tant d'années. On ne trouvait plus cette douce sentimentalité et cette sensiblerie larmoyante auxquelles, sauf dans les trop rares pièces d'Henri Becque le public s'était habitué. Au contraire, la rude franchise de notre auteur et son manque de tendresse choquaient et peinaient. Il allait falloir du temps pour accepter des tableaux si exacts de la vie, même, les accepterait-on jamais complètement? Presque tous, nous préférons une illusion plaisante de la vie à la vie elle-même!

Au lieu de créer d'abord des idées pour faire ensuite pivoter ses personnages autour d'elles et en faire dépendre tout l'action, François de Curel faisait plutôt le contraire. Il nous a souvent parlé de la façon dans laquelle ses personnages se sont créés eux-mêmes et lui ont communiqué des idées.³ Souvent l'idée définitive a été ainsi exactement l'opposé de ce qu'il avait eu en tête lorsqu'il commença la pièce.

S'il est vrai que bien des fois il a choisi des situations peu communes et a créé des personnages en dehors de l'expérience ordinaire, il faut admettre cependant que les "idées" contenues dans ses pièces ne sont point *préconçues* mais qu'elles résultent logiquement du conflit des volontés et des émotions mises en scène. Seule, *La Fille Sauvage* est peut-être l'unique pièce bâtie autour d'une idée centrale qui dirige le développement graduel de l'action.

Il nous sera facile de suivre l'évolution d'une idée chez François de Curel, de nous rendre compte de sa façon de "polir et repolir cent fois" tout ce qu'il fait si nous examinons les trois pièces, *Sauvé des Eaux*, *L'Amour Brode*, et *La Danse devant le Miroir*, toutes trois basées sur un thème semblable qui va s'amplifiant et s'enrichissant graduellement à mesure que le talent de notre auteur s'affirme. La première pièce est presque une comédie; il y a là des scènes assez amusantes, et quoique le rideau tombe sur une fin douteuse, elle n'est pas cependant tragique. La seconde pièce est triste et

¹Voir *The Modern Language Forum*, Vol. XI, No. 2, pages 11-15, "Une Visite chez un Maître du Drame Contemporain."

²Ses pièces dans l'ordre de leur composition: 1891, *Sauvé des Eaux*; 1892, *L'Envers d'une Sainte*; *La Figurante*; 1892, *Les Fossiles*; 1893, *L'Amour Brode*; 1895, *La Nouvelle Idole*; 1897, *Le Repas du Lion*; 1902, *La Fille Sauvage*; 1906, *Le Coup d'Aile*; 1914, *La Danse devant le Miroir*; 1918, *La Comédie du Génie*; 1919, *L'Ame en Folie*; 1922, *L'Ivresse du Sage*; 1923, *Terre Inhumaine*; 1925, *La Viveuse et le Moribond*.

³Voir, par exemple, "La Réponse à L'Enquête de Monsieur Binet," dans *L'Année Psychologique*, 1894.

devient tragique un moment, lors du suicide de Charles. La troisième est entièrement poignante, l'action y est plus directe, l'atmosphère bien soutenue et la psychologie des personnages plus finement étudiée et plus convaincante.

Dans *Sauvé des Eaux* il y a un mélange de motifs. Nous voyons une jeune fille assez superficielle, avide seulement de sensations nouvelles :

"Charles, c'est vrai, je suis compliquée . . . Il y a en moi une recherche d'imprévu, d'émotions ignorées qui est dangereuse et dont bien des heures cruelles que j'ai passées depuis un mois m'ont largement punie . . . Nous avons l'un et l'autre des natures si peu simples que l'artificiel, le convenu, la littérature enfin, étouffent, rendent insaisissables les accents vrais."

Dans *L'Amour Brode* la dernière scène du premier acte explique le titre de cette pièce. Charles est-il un vil intrigant ou un amoureux trop éperdument épris pour peser ses mots? C'est à cette dernière théorie que se range Emma; comme elle est indulgente, elle s'arrangera pour le dispenser de subir l'épreuve.

Dans *La Danse devant le Miroir*, plus de caprice enfantin, plus de désir de mettre un amoureux à l'épreuve, seulement l'amour de deux êtres qui auraient pu s'aimer en pleine sécurité mais qui se torturent et s'analysent parce qu'ils sont trop compliqués pour voir clair en leurs sentiments. Ainsi dans ces trois pièces, on voit les perfectionnements successifs dûs au travail incessant et au désir constant qu'à François de Curel d'améliorer son oeuvre. D'abord la situation est la chose la plus importante, ensuite la situation et les caractères, enfin, c'est entièrement une étude et une révélation de caractères.

Nous avons ainsi la clef de la méthode dramatique de Curel. Ce qui l'intéresse de plus en plus, c'est la vie intérieure de ses personnages et la motivation de leurs actes. *L'Envers d'une Sainte*, encore une pièce de jeunesse de Curel, reste néanmoins une de ses plus fortes. L'atmosphère de cette pièce est celle du monde réel et les personnages ceux de la vie ordinaire. Une femme forte et passionnée, Julie Renaudin, abandonne brusquement la vie religieuse dans laquelle elle s'était ensevelie pour expier

un péché de jalousie. C'est une brillante étude de répression d'instincts longtemps avant qu'on n'ait entendu parler de Freud. Loin de la discipline sévère de la vie religieuse, Julie trouve que sa nature fougueuse n'a point changé. Son caractère est toujours fait de deux choses, l'amour et la jalousie, et il lui faut rentrer de nouveau au couvent pour ne point troubler à nouveau le bonheur des autres.

Dans *Le Repas du Lion*, qui présente un cas analogue de répression d'instincts, notre intérêt principal se concentre sur Jean de Miremont qui est un peu François de Curel lui-même, comme tant d'autres de ses personnages qui préfèrent le grand air et la vie libre. D'une nature sensitive et très intelligente Jean de Miremont était destiné à être un grand chef et un organisateur d'hommes; mais tout jeune, pour expier—lui aussi—une étourderie qui a involontairement causé la mort d'un homme, il s'est voué au service de la société et pendant une bonne partie de sa vie s'est efforcé de mettre fin à la lutte des classes en s'appuyant sur l'Eglise. Plus tard il s'est aperçu que l'action a beaucoup plus de valeur que les mots: quand l'occasion s'est présentée il a changé de rôle pour devenir grand industriel et a accompli ainsi la vraie mission pour laquelle il était né.

La Nouvelle Idole, une des pièces les plus connues de François de Curel, nous dépeint le conflit apparent entre la foi et la science; ici nous voyons dans la personne du Docteur Donnat un homme qui cherche la lumière et qui ne la trouve pas, preuve convaincante du manque de "didacticisme" dans l'oeuvre de François de Curel. Tout au début, le Docteur avait mis sa confiance entière dans la toute-puissance de la science, mais, se trouvant en présence de la guérison presque inespérée d'une petite tuberculeuse confiée à ses soins, cette confiance dans les moyens humains est brisée, car, ici, la seule explication que l'on puisse admettre est une intervention divine. Il est impossible à l'homme de science de se ranger à cette solution car il ne possède point la "foi qui sauve,"—différant en cela de sa petite malade, mais, comme c'est un "honnête homme," il reconnaît qu'il y a une intelligence plus haute que la sienne et il prononce ces paroles si chargées de sens, "Je ne crois

pas en Dieu, mais je meurs comme si je croyais en lui."

Les Fossiles est peut-être la pièce la plus tragique de Currel. Jules Lemaitre l'a appelée un tragédie cornélienne à cause de la lutte grandiose de volontés qui s'y trouve et Antoine l'a comparée aux chefs-d'oeuvre d'Aeschyle. Cette pièce eut comme origine une conversation entre Currel et une de ses voisines portant un des grands noms de France, qui déplorait l'absence d'héritier mâle dans sa famille pour continuer la lignée.

Dans *Les Fossiles* le vieux Duc de Chantemelle, qui désire que le nom de sa famille se perpétue, a un seul fils, Robert, gravement malade. Bien qu'au début de la pièce nous voyions l'amour coupable du vieux Duc et d'Hélène, la jeune demoiselle de compagnie, ce qui fait l'intérêt du drame, c'est l'étude minutieuse de la souffrance qu'on peut causer aux siens par suite d'une seule idée fixe, dans ce cas une idée surannée. Hélène donne naissance à un fils—et Robert, qui pense en être le père épouse la jeune fille afin de légitimiser l'enfant. D'où la joie sauvage du Duc de Chantemelle, car le "nom" est sauvé; ce sont sa grande volonté et son puissant désir qui rendent cette pièce si tragique. Les autres personnages ne sont que les victimes d'une situation corrompue. Ils sont tous coupables, mais c'est le Duc seul qui arrive à tirer de la situation ce qu'il veut. Le titre auquel l'auteur avait tout d'abord pensé pour cette pièce, mieux peut-

être que *Les Fossiles*, en donne l'idée dominante: *Mortel Hiver*. C'est "l'hiver" de la famille Chantemelle que voient ici les spectateurs.

La place nous manque pour discuter les autres pièces de l'auteur. *La Fille Sauvage* est un remarquable effort pour représenter en une seule pièce l'évolution de l'humanité à travers la barbarie, la foi, l'éducation et enfin le scepticisme. N'oublions pas non plus qu'à côté de sombres tragédies, Currel a écrit de scintillantes pièces telles que *La Figurante* et *L'ivresse du Sage* qui est un peu *Le Monde où l'on s'ennuie* du XXe siècle.

Ayant ainsi considéré la pensée et la méthode de ses pièces principales il ne nous reste qu'à dire un mot du langage de Currel. C'est un poète de la Nature et un des plus grands lyriques du drame moderne. On trouve partout chez lui la farouche grandeur de la forêt vosgienne. Qui peut jamais oublier la parabole des chacals et du lion dans *Le Repas du Lion*, celle de la mer et de la forêt dans *Les Fossiles*, la description des nénuphars dans *La Nouvelle Idole*, et tant d'autres passages célèbres qui devraient être dans toutes les anthologies. Oui, les critiques ont eu raison, François de Currel est difficile sur la scène et même à première lecture superficielle, mais quelle riche récompense, quelles intéressantes méditations sur les problèmes éternels de la vie il offre à celui qui a le courage de persévérer et d'atteindre enfin la "substantifique moelle" si abondante en ses oeuvres.

SCHULREFORMEN DER DEUTSCHEN REPUBLIK

(A paper read at the spring meeting of the German section of the Modern Language Association of Southern California by MR. C. B. SCHOMAKER, who was employed as a teacher in a *Volksschule* near Hamburg for a number of years and who now is enrolled in the University of California, Southern Branch.)

Eine gewaltige Erschütterung der deutschen Nation in ihrer Gesamtheit brachte der Weltkrieg mit der aufreibenden Wirkung seiner langen Dauer und dem verhängnisvollen Ausgang. Es schien als ob das ganze Gebäude deutscher Kultur in Trümmer fallen sollte. Auch an den Schulen ging der Sturm nicht wirkungslos vorüber; jedoch hatte er für dieselbe manche reinigende Wirkungen.

Die im Kriege zu Männern herangereiften Seminaristen, welche vielfach mit dem eisernen Kreuz erster und zweiter Klasse

ausgezeichnet als Reserveoffiziere heimkehrten, wollten sich dem alten System nicht mehr unterwerfen. Sie forderten eine freie Hausordnung und fanden Vorgesetzte und Behörden in diesen aufregenden Zeiten ungewöhnlich gefügig. Einschneidende Veränderungen, die vor dem Kriege einfach undenkbar gewesen wären, konnten nun ohne weiteres durchgeführt werden.

Die Revolution brachte die elementare Volksschule, die Schule des Arbeiter- und Mittelstandes in den Mittelpunkt des Interesses. "Freie Bahn dem Tüchtigen"

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hiess es jetzt; der Ruf nach der Einheits-
schule wurde laut. Die Unterrichtsstoffe
verschiedener Lehrgegenstände mussten den
Zeitverhältnissen entsprechend revidiert
werden. Im Geschichtslehrplan strich man
Schilderungen, die auf eine Verherrlichung
des Krieges oder der Monarchie hinaus-
liefen. An Stelle derselben fügte man wert-
volle kulturgeschichtliche Stoffe und einen
Kursus in der Verfassung des deutschen
Reiches ein. Auch unter den deutschen
Literaturstoffen war manches auszumerzen.
Übungen in Turnen, die auf militärischen
Drill hinausliefen, kamen in Fortfall.
Bessere Unterrichtsergebnisse suchte man
durch die neue Methode der Arbeitsschule
zu erzielen. Sie bezweckte eine grössere
Selbstständigkeit und Selbsttätigkeit des
Schülers, leichtere Erfassung und Aneig-
nung des im Unterricht Dargebotenen durch
die Betätigung der Hand und durch Selbst-
erleben. Die Kinder des ersten Schuljah-
res formten beispielsweise aus Ton Gegen-
stände, die im Unterricht besprochen waren,
oder zeichneten sie auf ihre Täfelchen,
wodurch eine genauere Auffassung der
Form, die Kenntnis der einzelnen Teile der-
selben gefördert wurde. Im Rechnen besass
jedes Kind eine Anzahl Stäbchen und
Kugeln, mit denen die Ergebnisse der ver-
schiedenen Rechenoperationen praktisch ge-
funden wurden. Diese Stäbchen dienten
durch Legen der Buchstabenformen auch
dem ersten Leseunterricht. In der Heimat-
kunde fanden Sandkästen Anwendung,
welche zur plastischen Darstellung der be-
handelten geographischen Gebiete dienten.
In der Naturlehre wurden die Kinder ange-
halten physikalische Apparate selbst her-
zustellen. Vorgänge die Bürgerkunde betref-
fend, wie Wahlen, liess man unter den
Schülern in der Klasse praktisch ausführen.
Jede Schule bekam darum ihren eigenen
originellen Lehrplan.

Die Unterrichtspläne der Volks- und
höheren Schulen standen vor dem Kriege
in keinerlei Beziehung zueinander. Der
zukünftige Gymnasiast erhielt seine Vor-
bildung auf den Vorschulen, welche für den
Zweck einen dreijährigen Kursus vorsahen.
Die Volksschule widmete demselben Unter-
richtsgebiete die 4-5 ersten Schuljahre, indem
sie verschiedenen Unterrichtsstoffen eine
gründlichere Behandlung angedeihen liess.
Durch ministerielle Verfügung kamen

sämtliche Vorschulen in Fortfall. Die Volks-
schullehrpläne richtete man so ein, dass sie
in den vier ersten Schuljahren den For-
derungen der Vorschulen für die Gymnasien
gerecht wurden. Diese Jahrgänge der
Volksschule bezeichnete man fortan als
Grundschule. Die Kinder des Reichen wie
des Armen gehen nun in den vier ersten
Schuljahren durch dieselbe Schule.

Eine der einschneidendsten Verordnungen
war die der Aufhebung der geistlichen Orts-
-und Kreisschulaufsicht, welche einen voll-
ständigen Bruch mit dem alten System be-
deutete. Die Beaufsichtigung der Schule
seitens kompetenter Fachleute war eine alte
Forderung, um deren Verwirklichung die
Lehrerschaft seit langem gekämpft hatte.
Die Ortsschulaufsicht im besonderen war
ein Hemmschuh für die Entwicklung der
Schule und eine Quelle vieler Streitigkeiten
und Ärgernissen zwischen Geistlichen und
Lehrern gewesen. Während diese Einrich-
tung gänzlich zum alten Eisen geworfen
wurde, besetzte die Regierung in kurzer
Zeit die Stellen der geistlichen Kreisschul-
inspektoren mit Fachmännern im Hauptamt.
Die Lehrerschaft des Kreises wählte aus
ihrer Mitte mehrere Vertreter, welche den
Kreislehrerrat bildeten, ein Organ der
Selbstverwaltung. Mitglieder desselben wur-
den zu den Kommissionen für die zweite
Lehrerprüfung hinzugezogen. Der Kreis-
schulinspektor hielt häufig Konferenzen mit
dem Lehrerrat ab, um demselben Gelegen-
heit zu geben, die Wünsche der Lehrer-
schaft zum Ausdruck zu bringen und mit
ihnen neue Verfügungen der Regierung,
die Methode und den Lehrplan betreffend,
zu besprechen und deren Ausführungsmög-
lichkeiten zu beraten. Das gab ein schönes,
harmonisches Zusammenarbeiten, wozu
eine bemerkenswerte, vorteilhafte Verän-
derung im Umgangstone des Vorgesetzten
nicht wenig beitrug.

Vertreter der Kreislehrerräte vereinigten
sich zum Bezirkslehrerrat, welcher das
Mittelglied zwischen den Lehrern des Re-
gierungsbezirks und der Regierung bildete.
Diese Einrichtung hat sich als segensreich
für Schule und Lehrerstand erwiesen.

In der Erkenntnis, dass eine Erneuerung
nur von innen heraus geschehen kann, hat
die deutsche Schule ihren ganzen Einfluss
geltend gemacht, um das deutsche Volk
einer besseren Zukunft entgegenzuführen.

QUARTERLY FRENCH BOOK-LETTER

WM. LEONARD SCHWARTZ, *Stanford University*

THIS Book-Letter must begin with a few words about book prices in France. With the fluctuating franc, prices are being raised without notice, and most "livres classiques" are already being sold at an advance of 40% over the prices of last June. A "prix de base" is now set for each book in the year of its publication, and publishers can thus alter all prices proportionately when any change is advisable. Moreover the members of the Syndicat de la Librairie have fixed the rate of exchange for 1926 at 25 francs to the dollar, quoting their bills in American money. Of course this makes the purchase of French books easier than ever before since payment can be made by drafts on New York. But the only way to get the full benefit of the current quotation of the franc is by an arrangement to pay for purchases of books at the time of ordering.

Perhaps the most curious book of the last quarter is André Thérive's *Le Retour d'Amazan ou une Histoire de la littérature française* (Le Livre, 15 frs.), a didactic romance. In this volume the immortal Prince Amazan of Voltaire's *Princesse de Babylone* reappears on earth at Montreux, where, in company with a Finnish Ph.D., W. J. Bishop of Illinois, and Sonia Tagliargento, a Georgian pianist, he takes lessons in French literature from a French bootblack. The latter, Guimard by name, is a doctor of laws, letters and philosophy, who has taken up boot-blackening after exercising other *professions dites libérales, parce qu'on a la liberté d'y mourir de faim*. Thérive's opinions will interest the reader more than the plot of his book, for instance: *Le Moyen-âge a souffert sans cesse du seul vice qui compte en art; l'amour du superflu. L'époque dite de la Renaissance . . . pourrait être marquée d'un grand titre: Triomphe ou retour de la simplicité. Les lettres françaises . . . ont été les lettres d'une élite . . . Dans aucun autre pays le divorce n'a été aussi complet entre les lettrés et la foule . . . Et vous verrez par la suite qu'à mesure que le public des lecteurs s'étend en nombre à mesure une*

littérature plus fermée, plus ésotérique, se constitue en dehors d'eux. Cela vous donnera la clé de tout l'histoire du dernier siècle.

Another ensemble study of the highest value is Jean Plattard's *Renaissance des lettres en France*, published in the Collection Armand Colin, 9frs. Professor Plattard of Poitiers is famous for his work on the great critical edition of Rabelais. In this manual he has succeeded in presenting to the public, in charming literary form, the results of recent studies of the French sixteenth century. In addition to general chapters of the causes and characteristics of the Renaissance, on the *conte*, on the humanists who wrote in French, Plattard provides special studies of Rabelais, Marot, Ronsard and Montaigne, illustrated with the most aptly chosen quotations.

In the *Histoire illustrée de la Littérature Belge de langue française (des origines à 1925)*, by Henri Liebrecht and Georges Rency (Brussels, Vanderlingen, 15frs.), one hundred pages describe the writings of the Middle Ages, 65 the 15th century, 50 the 18th century, while 45 pages cover the period lying between that time and 1830, after which 175 pages are needed to deal with the revival of letters in Belgium. This seems a well proportioned distribution. This manual contains 134 portraits, autographs and pictures, with a full index. It is the only complete history of French letters in Belgium, and will be found of particular interest to readers of the current magazines, to which so many Belgians contribute today.

Toute la France, by Émile Saillens (Larousse, cloth, 25frs.) describes the land of France, her people, their work and the products of French genius, for the Frenchman. Naturally this book is brimful of information for the foreigner. It is clarified by fifty charts and tables and a complete index. This is an excellent book for school libraries and for students of French civilization (it was recommended to me by Professor Guérard). Dipping here and there into Saillens' book we learn that the cock became the national

symbol partly because he is the herald of light and life, partly because in Latin, *gallus* means both cock and Gaul. Of the nobility, Saillens names four classes, the legitimists, those of the Empire, about 1500 names, the Orléanists, about 100 names, and the false nobility, for of 130,000 French titles, about 125,000 are false or borne without any right. It is the art of "composing" that marks Paris, and modistes, if transplanted, soon lose the sense of French creation. *Même pour juger des livres, il n'est pas mauvais d'avoir regardé, quelques minutes dans sa vie, la place de la Concorde.* Three fine tableaux are entitled *une journée, une année* and *une vie*. Where are the grazing lands and French forests? They are all shown in the map on p. 242, which faces a paragraph on cheese (N. B., the merits of Roquefort, says Saillens, were already known to Pliny). Lastly here is a reminder (p. 413) that the Pilgrim Fathers borrowed the principle and even the name of their Covenant of 1620 from Calvin. Is this sufficient proof of the value of *Toute la France*?

Biography has lately been very much the fashion in France, for the success of Maurois' *Ariel* has encouraged the publishers. In this connection I will first mention Gonzague Truc's *Jean Racine, l'oeuvre, l'artiste, l'homme et le temps* (Garnier frères, 15frs.), where the poet's life is told without the excrescent legends and where his works are studied with the purpose of helping others to enjoy and understand that which Truc enjoys in them. An abundance of bibliographical notes brings this book up to the level of contemporary criticism and scholarship.

The *Journal intime* of George Sand has been published by Calmann-Lévy (7frs. 50). In it, George Sand will be found to blame herself for losing Musset's love. Some of Sainte-Beuve's notes, entitled *Mes Poisons* (Plon, 9frs.), criticize authors of whom he had written sympathetically, and will be much used by investigators. George Normandy has published a *Maupassant* in the well-known series *La Vie anecdotique et pittoresque des grands écrivains* (Rasmussen, 9frs.) The volume is rather sparsely illustrated and tries to show how much Maupas-

sant lost as a writer by entering society.

For readers of Anatole France, there is Georges Girard's *La Jeunesse d'Anatole France* (Gallimard, 10frs.), which contains over thirty facsimiles and portraits. One illustration shows the cover of his first work: *Nouvelles Pensées & Maximes chrétiennes Par Anatole 1852 prix 50 centimes*, and this note: *Anatole a fait son Livre qui est intitulé pensées chrétiennes il est trop jeune pour le faire imprimer il est âgé de 7 ans il attend qu'il ait 20 ans.* This book casts no light on *le Livre de mon ami*. *Le Salon de Madame Arman de Caillavet, ses amis, Anatole France, Jules Lemaitre, Pierre Loti, Marcel Proust*, by her daughter-in-law, Jeanne-Maurice Pouquet (Hachette, 12frs.) on the other hand, explains a great deal of Anatole France's work, and also gives an interesting account of a brilliant social circle. From this book one learns positively (p. 148) that Choulette in *le Lys rouge* was not drawn from Verlaine, and that the scene of *Le Mannequin d'osier* took place in real life much as it is told in the book bearing that name, but in the presence of Leconte de Lisle. Above all, we learn that it was the influence of Madame de Caillavet that kept France at work in the years of his maturity—as may be seen from his inscription on a gift copy of *Crainquebille*—*A Mme. Arman de Caillavet ce petit livre, que sans elle je n'aurais pas fait, car sans elle je ne ferais pas de livres.* After this, one will not be surprised to learn that France at times published pages from her pen over his signature.

Among the new popular biographies are *la Prodigeuse Vie de Honoré de Balzac*, by René Benjamin, *la Vie paresseuse de Rivarol* by L. Latzarus, *Le Roman de François Villon* by F. Carco, *la Vie douloureuse de Chas. Baudelaire* by Fr. Porché and *la Vie aventureuse de J-A Rimbaud* by J-M. Carré, which Plon is publishing at 12 frs. Prof. Carré, who spent the summer with us at Stanford, was a pupil in the Collège de Notre-Dame at Reethel, where Verlaine once taught English. He has attempted to tell for the first time in his *Rimbaud* the story of his wanderings, following a strict chronology, and only referring to his writings when they clear up some problem in Rim-

baud's life. It will be found the most complete and the most sensible book on this poet. Carré's findings oblige him to place the poet's conversion at the time when he was on his death-bed. Then there is *Notre cher Péguy* (2 vols, Plon, 18frs.), by the Tharaud brothers, which has been widely read. I cannot say whether all of Péguy's friends are satisfied with this portrait. However, he is very much alive in this book, first shown at school, then at the École normale supérieure, and lastly saying goodbye to his friends in Paris at the hour of mobilization. The story of the *Cahiers de la Quinzaine* and of Péguy's own writings is ably combined with the development of his religious life to make a book that will be read with respect and pleasure.

To students of contemporary literature, I want to recommend the useful *Introduction à l'oeuvre de Paul Claudel, avec des textes* (Bloud et Gay, 10frs.), by his sister-in-law, E. Sainte-Marie-Perrin. Here we have a brief biography of an outstanding writer, a concise account of his work, and studies of the lyrical, the pathetic and the religious elements that enrich it. This is followed by 100 pages of representative extracts, some of which, like Claudel's "Poèmes japonais" are hard to procure. Frédéric Lefèvre's *Entretiens avec Paul Valéry* (Le Livre, 15frs.) are followed by commentaries on his works and by "Petits essais d'exigèse." *La Jeune Parque* by this new academicien passes in France for the most obscure poem in the French language, but it must not be forgotten that its author is also regarded as the most gifted poet of his generation. He was the inventor of that telling phrase *la poésie pure*, which has been discussed for months even in the French dailies. However, Valéry's verse and prose has only been published in the most limited editions, so that it is almost out of the reach of all but the fortunate few. Hence the reader will be delighted with Lafèvre's quotations. Of Valéry's *Les Grenades*, which I reproduce, Lefèvre says: *Ce sonnet présente les caractères de la poésie valérienne: L'audace neuve des images, la condensation de la forme se contractant sur la pensée la plus elliptique, un rythme à ce point cassé que des changements d'octave, au coeur même*

des vers, apportent à la ligne mélodique l'enrichissement le plus imprévu; un sens de l'allitération si sûr, si complexe, si mystérieux qu'il faut remonter à Racine, à Villon . . . et à Virgile pour retrouver telle assurance dans la disposition des consonnes et des voyelles.

*Dures grenades entr'ouvertes
Cédant à l'excès de vos grains,
Je crois voir des fronts souverains
Éclatés de leurs découvertes!*

*Si les soleils par vous subis,
O grenades entrebâillées,
Vous ont fait d'orgueil travaillées
Craquer les cloisons de rubis,*

*Et que si l'or sec de l'écorce
A la demande d'une force
Crève en gemmes rouges de jus,
Cette lumineuse rupture
Fait rêver une âme que j'eus
De sa secrète architecture.*

Now may I describe a few other publications of especial value for teachers? Professor Morize has published in the 8th *Cahier of les Études françaises* (Les Belles Lettres, 5frs.) a syllabus entitled *Organisation et Programme d'un Cours général d'introduction à la littérature française* "Survey Course," showing how this subject is taught at Harvard in 78 lessons. This *Cahier* will be found very useful even in schools where less time can be devoted to this course. Professor C. F. Ward's *Minimum French Vocabulary Test Book* (Macmillan, 75 cents) is an ingenious and rational device for teaching vocabulary, which also checks up on what has not been retained. It may be used as soon as students have learned the 500 commonest words. The pronunciation of the 2000 words of most frequent occurrence which the book contains is given in phonetic symbols. I want also to draw attention to Professor Edith Philips' *Poésies françaises, 1860-1925* (N. Y., F. S. Crofts & Co., \$1.60), a very good looking book for the library or classroom. Preceded by an introduction by René Lalou entitled *La Poésie française moderne*, this anthology contains good selections from 38 poets, over one-half being alive, including five pages by

Valéry. The notes to this book seem to require revision. Many, like the definitions of *amphore* and *phalène*, are superfluous, a few are misprinted, like *Tokungawa*, and there are a few errors. Thus Rimbaud's literary work ended definitely in 1873, Jammes lives at Hasparren, and H. Bataille died in 1922. Moreover, the order in which some poems are presented exactly reverses the chronological order of composition, e. g., Verlaine's verse.

Lastly I am glad to announce the new *Handbook for American Students in France*,

compiled by H. S. Krans of the American University Union, Paris, for the Institute of International Education, 522 Fifth Avenue (not for sale). This pamphlet of 160 pages contains the latest information concerning all French schools where Americans have studied with profit in the past, and embodies the results of their experiences in a multitude of practical hints. From it I will only make one quotation: "Not infrequently an American student lives on much less than \$1200 and occasionally one finds no difficulty in spending considerably more."

QUARTERLY GERMAN BOOK-LETTER

EDMUND K. HELLER, *University of California, Berkeley*

A NEW and growing interest in contemporary German literature is quite noticeable in the United States, but the authors best known here are not necessarily those whom cultured Germans prefer. This statement is sustained by the recent appointments to the Prussian Academy of Arts in Berlin, to which a new section for literature was added. Of the five members chosen: Gerhard Hauptmann, Thomas Mann, Ludwig Fulda, Arno Holz and Hermann Stehr, the last two probably are unknown to many of our readers. It is an open secret that the Prussian Kultusminister, Becker, consulted with Gerhard Hauptmann before making his nominations, and therefore rather surprising that on afterthought Hauptmann declined the honor of membership.

It is further noteworthy that in May of this year for the first time the annual meeting of the International Pen Club was held in Berlin. The President of the German section is Ludwig Fulda; among the representatives of their respective countries were John Galsworthy and Romain Rolland. A new feeling of international comradeship is being engendered by these meetings, as shown in Thomas Mann's *Pariser Rechenschaft* (*Neue Rundschau*, May-July, 1926).

To the American student who is looking for a guiding hand through modern German literature, I point out two recent articles: E. H. Zeydel, *The trend of German literature since the war* (MLJ. Dec., 1925),

and Lillian Stroebe, *German Fiction since the war* (MLJ. May, 1926). A few additional remarks, however, may be welcome.

During a recent trip to Germany I noticed that the German reader of to-day is greatly interested in books on exploration and foreign travels, of which works on the United States stand in the foreground. It is not an exaggeration to state, for example, that the life of Henry Ford has more readers in Germany than in his own country. On the other hand, abstruse books like Keyserling's *Reisetagebuch eines Philosophen*, and Oswald Spengler's *Untergang des Abendlands*, had lost its hold on the interest of the public. The same held true of a number of other books, only recently translated into English: Ernst Toller's *Schwalbenbuch* and *Masse Mensch*; Franz Werfel's *Spiegel-mensch* and *Bocksgesang*; George Kaiser's *Gas*; Bernhard Kellermann's *Der neunte November*.

A widely-read post-war book is Jakob Wassermann's *Faber, oder die verlorenen Jahre*. Although the motif of the story is not new—we find a similar one in Wilhelm Raabe's *Abu Telfan, oder die Heimkehr vom Mondgebirge*, a similarity that already appears in the double title—its problems are modern and not as easily solved as in Raabe's novel. The story centers around the hero's difficulty of adjusting himself to society and his family after six years lost in Asia through the war. At his return he finds his wife changed; she cannot give up

what she considers a life-work of her own which she had taken up in the meantime.

Another century-old motif recurs in Gerhard Hauptmann's latest novel *Die Insel der grossen Mutter, oder das Wunder von Ile des Dames*. The story begins with the shipwrecking of 300 women and one boy on a lonely South Sea island which turns out to be an earthly paradise. The strange happenings resulting from this situation are depicted by the pen of Germany's foremost writer.

It cannot be denied that the majority of German readers are not very enthusiastic about Wassermann's and Hauptmann's latest novels. To those who look for more wholesome stories, I want to mention an author who only recently has found deserved recognition, although his books may be known when most books of the day will be forgotten. Peter Bock, like his namesake, Peter Rosegger, owes his intimate acquaintance with human life to his years of teaching school in a small village. His outstanding novels are *Das fünfte Element*, *Der Elfenbeiner* and *Die leere Kirche*, but the best idea of his work is conveyed by his recent

volume of short stories *Wirren und Wunder* (J. J. Weber, Leipzig). It would be an interesting study to trace Gottfried Keller's influence on the author, whose work reminds us of that of the Swiss poet in many places.

Finally, I want to call attention to the complete works, just published, of a German poet who has been called the Theodor Körner of the twentieth century, as he represents the best type of those young Germans who gave their lives for their convictions: Walter Flex. As a lyrical poet he hardly finds a peer in his day. His *Wallensteins Antlitz* may be called one of the best contemporary German historical novels. His *Wanderer zwischen zwei Welten* is a story of youth, beauty and health, a wonderful monument to true friendship. Death took the pen out of the author's hand before he could finish his greatest work, *Wolf Eschenlohr*, which was conceived as the *Erziehungsroman* of a new Germany.

It is well to keep in mind names like Walter Flex and Peter Bock when modern German literature is accused of having a trend toward decadence.

QUARTERLY ITALIAN BOOK-LETTER

H. H. VAUGHAN, *University of California, Berkeley*

THE May number of the *Italica*, (Bulletin of the American Association of Teachers of Italian), contains an article by Professor Grandgent of Harvard on "New Renderings of Dante." This is really a discussion of the outstanding translations into English which have appeared since the time of Cary and is clearly and forcibly written. Grandgent calls special attention to that of Longfellow as being the most satisfactory from the point of view of artistic interpretation and that of Norton as being the best literal version. Of the translations into English tercets Grandgent considers that of M. B. Anderson, published in Yonkers in 1921, to be the best, superseding that of Plumptre published in London in 1866. California may well look with pride upon one of her men who has thus attained a position as a translator and interpreter of

the great work comparable to that of Longfellow and Norton.

In the August number of *Carroccio* there appears a new English version of the Eleventh Canto of the *Paradiso* by the Rev. A. R. Bandini of Stockton, Calif. This is also in tercets and the publication of this particular canto is especially appropriate at this time as this year marks the seven hundredth anniversary of the death of Saint Francis whose life is here related. Father Bandini intends to translate the whole comedy and if his version of this canto is a fair sample of what the work as a whole will be, it will prove an excellent piece of work.

Professor Ruth Shephard Phelps of Minnesota presents an excellent book review of *Edward H. R. Tatham, M.A., F.S.A.*, "Francesco Petrarca, the First Modern Man

of Letters, His Life and Correspondence: A Study of the Early Fourteenth Century (1304-1347)." Professor Angelo Lipari of Yale writes an article on *Mari, G.*, "L'arte dello scrivere con gli esempi e la pratica dei prosatori nostri contemporanei." (Milano, Hoepli, 1924.) As Professor Lipari's article brings out an interesting phase of the Croce controversy we will take the liberty of quoting a paragraph: He says: "In substance, the Author has written a rhetoric. There are, for instance, the usual chapters on unity, emphasis, and coherence, on sentence and paragraph structure, on the general and detailed plan of a composition, on the various forms of prose writing, etc. But it is a modern rhetoric, modern in theory, in practice, and in terminology. It seems that the Author, Crocian to the bone, and yet a practical, classical teacher by instinct and training, while accepting the philosophical truth that thought is expression, and that art is intuition, realizes that a thought or image, to be communicable to others, must be such in essence and assume such form that it may in turn be conceived and understood by others than the artist alone; and expression must be intelligible, otherwise we shall be confronted with a dilemma similar to that of the physicist who wonders whether a sound, produced in a place where there are no ears to hear it, is really a sound. The Author implies that the artist's spiritual world, together with his mental habits and logical training, must be, as they generally are, at least similar to those of his immediate fellowmen; and that it is these common factors of our spiritual world and mental constitution that should be studied, and not 'sensibility, inspiration, fervor, or fancy,' which, of course, can neither be taught nor learned. Existing words and phrases are the expressed thoughts of previous generations, still occurring and recurring to whole populations, and the combination, the order in which they occur, also register generally established mental habits. If we would be understood by the many, we must learn to express ourselves as they do, in the normal or logical way. The study of visualization and manner of thinking of a whole people, which means the study of words and phrases, of syntax and forms, of order and

arrangement, in short the study of a given language, is what constitutes for the writer the mastery of his technique, without which he can think and express nothing intelligible to others. The Author, however, who is mainly concerned with the art of writing, and not with the rudiments of the language, does not propose to lay down the law, but merely to note his observations, leaving it to the student to derive his own precepts from them as well as 'an incentive to do differently.'"

This reconciliation of the Crocian theory with the traditional rhetorical teachings constitutes a valuable contribution in the field of pedagogy, and Part One of the book may be considered a useful appendix to Croce's *Aesthetics*.

In connection with the foregoing quotation another one from Professor Walter L. Bullock's article on *Bulferetti, Domenico*, "Storia della Letteratura Italiana e della Estetica." (Torino, Paravia, 1925 Volumes I and II,) is of interest. Professor Bullock says, "It is an attempt to write a brief history of Italian literature (and aesthetic!) in accordance with the aesthetic theories of Benedetto Croce. Disciples of the theories will doubtless give the work their praise almost unqualified, those who, admiring to the full the practical studies and researches of Professor Croce, yet have some doubts about his theoretical and polemic works, will certainly be less enthusiastic; none, however, who read the volumes will find their time ill spent."

The work is distinctly less useful for reference than most literary histories; but it is the more readable as a study in itself. "L'intento di questo libro," says the author in his *Avvertenza*, "non è d'offrire una guida bibliografica, ma di segnare i punti fondamentali nella storia della letteratura e dell'estetica, e d'invogliare a leggere i classici maggiore perciò e dato un posto assai large . . . ;" and his studies of the greater individual writers are unquestionably the most interesting feature of the book. All biographical matter is omitted except such as definitely affects the understanding of the various works; so that we are given, as a rule, a remarkably clear picture of each

author's personality with a minimum of historical detail . . .

The comparison with another three-volume "Storia della Letteratura Italiana" is perhaps inevitable. Bulferetti's "Crociata" (as we are tempted to call it) is infinitely less reliable, infinitely less useful than Vittori Rossi's well-known and admirable work; but it is in many ways more readable, and far more stimulating—whether to acceptance or revolt. It displaces nothing that we have, but it is, with all its faults, a welcome and inspiring addition."

In the August number of *Italica*, Professor Bruno Roselli, of Vassar, has also an interesting article on "Tu, Lei and Voi." The problem of direct address is perhaps more embarrassing in Italian than in any other language and one cannot feel perfectly at home in speaking Italian until he has mastered the mysteries of these pronouns. Professor Roselli's article goes into the subject quite exhaustively and deals with it in a thoroughly satisfactory manner. French is said to be the language of diplomacy and one reason for that is that one can converse in French without committing oneself concerning his personal feelings. Such a thing is well nigh impossible in Italian, where coupled with the several forms of direct address from which one must choose the proper one to use on each occasion we have augmentatives and diminutives which change the tenor of our words and also the frequent

choice concerning the mode or tense of a verb which may result in giving a slightly different turn to the sentence.

Among the new publications in Italy are four lectures upon the Divine Comedy, two of which, on the thirty-third Canto of the Paradiso and the twenty-seventh Canto of the Inferno, were presented at Orsanmichele, in Florence, by C. Casella and I. Del Lungo, and the other two of which, on the twenty-fifth and eleventh cantos of the Inferno, were given in the Casa di Dante in Rome by L. Pietrobono and V. Vaturi respectively.

Professor I. Del Lungo also presents *Firenze e l'Italia nella vita e nel poema di Dante*. Considering his long and careful study of this subject Professor Del Lungo's articles may be taken as authoritative.

In the field of dialect study A. Brofferio offers a three hundred page collection of Piedmontese poems; N. Maltese a three hundred page collection of Sicilian poems and S. La Sorsa a book on *Il folklore nelle scuole di Puglia*.

In the field of the drama Sem Benelli offers a comedy in four acts called *Il vizzo di Perle*; and Rosso Di San Secondo offers a volume called *Notturmi e Preludi*. O. Castellino presents a version of Feo Belcari's *La Rappresentazione di Abram e d'Isaac* which should be of a special interest. A. De Stefani also presents a three-act tragedy entitled *Il Calzolaio di Massina*.

QUARTERLY SPANISH BOOK-LETTER

CESAR BARJA, *University of California, Southern Branch*

ON approaching old age—he is now fifty-nine—it seems as if Blasco Ibáñez once more felt the need of turning his eyes to his native country in quest of inspiration for the several novels he is still planning to write. It is not, however, the Spanish daily life that now attracts his attention, but Spanish History; not the Country's present, but its past. In the pages of Spain's history, the Valencian writer has discovered a new source of material for his future novels, in some of the illustrious figures and glorious deeds of the Spanish nation. The task, as outlined in

the editor's preliminary note to the author's recent novel, *El Papa del mar*, is not lacking in touches of patriotic feeling. And as for the historical novels themselves, it is the editor's hope—i.e., Blasco Ibáñez's hope—that they will be appreciated in the future "as the author's most important work."

El Papa del mar is just the first of these historical novels. It deals with the eventful life of don Pedro de Luna, better known to the world as the anti-pope Benedict XIII., and it offers a rather broad picture of the ecclesiastical intrigues and religious struggles in which that clever and stubborn Ara-

gonese played so important a rôle at the close of the Middle Ages. Rather than a novel, the book is a historical narrative, but there is a fictitious plot of secondary interest as a framework upon which to hang the historical narrative. The same plot will serve as framework for the historical novel to follow—*A los pies de Venus*—, which will be the novel of the Borgias.

Still discussed in more than one respect as a novelist, there can be no doubt that Blasco Ibáñez has a most wonderful imagination, a colorful and plastic imagination, so colorful and plastic indeed that, quite often, it makes one think of him as a painter rather than a writer. Blasco Ibáñez's best pages are real pictures, symphonies of color, like the one played by the Mediterranean light on the Valencian fields and waters, and painted by the novelist in his *Arroz y tartana*. Description is the strongest element in Blasco Ibáñez's art. He is the Sorolla of the Spanish novel. On devoting now himself to the historical novel, what he intends to do is to actualize history, to revive the past, to call back to life what has been dead for centuries. Historical in their content, these novels must be actual in meaning. Things and men must be equally alive, equally real. No doubt, Blasco Ibáñez's colorful and plastic imagination will serve him admirably to achieve this purpose. In fact, it has already served him in *El Papa del mar*, where, besides some marvelous descriptions, he gives us a very vivid picture of the novel's hero.

Time and success do not seem to have made any deep impression in Benavente's philosophy. His view of life and men is as skeptical and gloomy to-day as it was when he wrote such well known plays as *La comida de las fieras*, *Alma triunfante*, *La losa de los sueños*, etc. Life is bad, and men are worse than bad, for they are selfish and stupid—Benavente has been telling us again and again. There is no happiness in life; there is no love and no faith in men. There is selfishness, cruelty, suffering, death . . . Benavente's gospel of pessimism knows only two blessings: pity and sacrifice, stronger than hate, stronger even than love—*Más fuerte el amor*. Pity and sacrifice! The healing balsam with which the pessimist phil-

osopher fills the golden cup to be quaffed at the banquet of life's dreams and illusions!

We shall not quarrel with señor Benavente on account of his dreary philosophy of life. Who knows,—maybe he is right. The author of *Los intereses creados* is a writer, a dramatist, and all we have the right to ask him is, as a man, to be sincere in his beliefs, and as a writer, to be artistic in the expression of these same beliefs.

Sincere, we do not doubt, señor Benavente is. Probably he is still more sincere in his almost constant pessimism than in his occasional outbursts of relieving optimism. A born dramatist, he has, a little too much perhaps, the feeling of the human comedy played upon the world's stage; he knows by heart the tale told by an idiot. This same tale, recited by single characters, is precisely what we hear in many of the author's plays. And it cannot be denied that the recital is frequently convincing and impressive. Whether we like or do not like Benavente's philosophy of life, we must recognize that he has the theatrical vision and the artistic expression of the dramatist.

New proof of this we find in the two plays included in the last volume of his *Teatro* (Tomo XXXI, Madrid, 1925): *Alfilerazos* and *Los nuevos yernos*. It is again a piece of the human comedy of life that the dramatist gives us in these two plays. Once more we are warned against man's selfishness and stupidity. Once more we are witnesses to the death of all illusions in the noble hero of *Alfilerazos*. While all of this is not anything very new, much less in Benavente's theatre, both plays, and still more *Alfilerazos*, are dramatically effective.

More than as a novelist, José María Salaverría deserves mention as an essayist. *Vieja España*, *Los conquistadores*, *El perro negro*, *La afirmación española*, and several others of his books of historical, critical and literary essays, are indeed worth reading. So are the essays included in the author's last two volumes: *Los paladines iluminados* and *Retratos* (Madrid, 1926).

Los paladines iluminados are the historical Cid of the *Poema* and the fictitious Don Quijote of the novel, as the author views them, two accomplished models of the virtues he appreciates so much and of which

contemporary civilization has so little to offer him: courage, faith, generosity, chivalry . . . It is, in fact, an heroic book dealing with two heroic characters. Salaverría loves heroism, and ever once in a while, he likes to look back at the heroic deeds and figures of the Spanish past. Fortunately, however, this does not prevent him from looking also at the present, and in his *Retratos* he gives us three substantial critical essays on Baroja, Unamuno and Ortega y Gasset. What makes these essays more interesting—more profitable, perhaps—is that the three writers are viewed, not only from a literary, but also from a personal viewpoint, *i.e.*, not only as writers, but as men as well.

Whether writing in verse or in prose, Pedro Salinas wants to be an artist and nothing but an artist. Like several other contemporary Spanish young writers, but perhaps with better success than many of them, he absolutely rejects in his writings everything that has not artistic meaning and artistic value in itself. He does not preach, he does not moralize, he does not teach, in fact, he does not prove anything. All he does is to select and arrange the artistic elements of his work in such a manner as to obtain the maximum of intrinsic beauty and of intrinsic literary emotion. Not a sentimental and romantic emotion, but a purely artistic emotion. His is an intellectual art, not so much of the realistic as of the illusionistic kind, springing directly from the poetic and metaphorical interpretations or representation of the world as he sees before, and sometimes, behind him. Reality, if at all, finds here expression only through the medium of the poetic image and metaphor. Thus, for instance, in the author's latest book, *Vispera del gozo* (Madrid, 1926). No sooner do we open the book than we find ourselves traveling at full speed in the closed car of a train through the metaphorical landscape of a closed world—*Mundo cerrado*. In the other several pictures—rather than stories—of the book, it is not precisely a question of a train, but of this same procedure, to wit: a constant interplay and heaping of metaphors. This, however, is all well done, and each one of the pictures has a beauty of its own.

Admirers of Pío Baroja will like to know what the gloomy author of *La lucha por la vida* can do as a *sainetero*. They will, therefore, read with curiosity and, we hope, with pleasure, the two *sainetes* included in the author's recent book, *Entretenimientos* (Madrid, 1926). In the same volume they will find Baroja's famous lecture delivered at the Madrid Casa del Pueblo on May 17th, 1926, in which he deals with the three Spanish generations of 1840, 1870—to which Baroja himself belongs—and 1900.

A new book by Alfonso Reyes, even if it is, as in the present case, a collection of short articles, is always welcome. As a scholar and as a critic, Alfonso Reyes has always something interesting to tell us, and as a writer he knows how to entertain his readers. But as much as we appreciate Alfonso Reyes' sound and solid—although not heavy—scholarship and excellent humor, we appreciate still more the *finesse* of feeling and of intellect to be found in his books, and which is perhaps the principal characteristics of the distinguished Mexican writer. No doubt, in the books of the diplomatic representative of to-day one can always recognize the young reader of Plato and the intelligent admirer of Góngora. *Reloj de sol* (Madrid, 1926), the latest of Alfonso Reyes' books, is, as stated,—and like the other volumes of the series *Simpatías y diferencias*, to which it belongs.—a compilation of short articles. Some of them are devoted to literary criticism, and deal with such contemporary writers as Azorín, Valle-Inclán, Araquistain, etc.

There is poetic feeling and a real sense of tragedy in some of the short stories included in María Enriqueta's two books: *El misterio de su muerte* and *Enigma y símbolo* (Madrid, 1926). Unfortunately, in others of the stories, the poetic beauty and the dramatic effect are rather spoiled by a little too much of the romantic sentimentalism characteristic of the Mexican novelist and poetess.

Teachers of Spanish will like to have in their private libraries a copy of señor Rodríguez Marín's recent and voluminous book: *Más de 21,000 refranes castellanos no contenidos en la copiosa colección del maestro Gonzalo Correas* (Madrid, 1926). As señor Rodríguez Marín tells us in the preliminary

note, this *refranero* is the natural result of a long life of active reading and of many personal inquiries. The value of the book is further increased by the notes of reference and witty commentaries appended to the text of many of the *refranes*. To serve as an introduction, señor Rodríguez Marín has also included his *discurso* on *Los refranes*, read before the Real Academia Sevillana de Buenas Letras on December 8th, 1895.

Several times during the last few years the names of Baltasar Gracián and Friedrich Nietzsche have been linked together. Yet, while it is relatively easy to see a certain resemblance between the moral ideas and

aphoristic manner of expressing themselves of the author of *El Criticón* and the author of *Also sprach Zarathustra*, it is rather difficult to decide what kind of influence, if any, the former had on the latter. A worthy contribution to the study of the question will be found in Victor Bouillier's recent article — *Baltasar Gracián et Nietzsche*, in the *Revue de Littérature Comparée* (Juillet-September, 1926). The final conclusion which Victor Bouillier reaches after allowing for a certain influence of the Spanish on the German writer is that, rather than as an "inspirateur," Gracián is to be considered as one of Nietzsche's "précurseurs."

LA VACACIONES EN MEXICO—(Continued from Page 11).

puedan volver más tarde a sus respectivos pueblos como instructores, Asisten a las clases en las escuelas de la ciudad en la mañana y aprenden oficios por la tarde. Tienen un hermoso edificio con todos los adelantos de la educación moderna incluyendo un precioso tanque de natación. Ojalá que tenga mucho éxito este nuevo proyecto que parece tan bueno.

Entre las cosas más amenas del verano figuraron las reuniones de mexicanos y americanos, una vez la semana, al mediodía, en el precioso patio del edificio de "Mascarones," en donde tuvieron lugar los cursos. De esa manera tuvimos el gusto de conocer a muchos profesores mexicanos de los diferentes estados del país. Después de comer y charlar había programas de canciones y bailes regionales, comedias, dramas, bandas, en fin.

Todos los viernes en la noche había tamaladas seguidas de un baile a las cuales concurrían muchas personas célebres de la ciudad, es decir, escritores, artistas, pintores. Además el profesorado y muchas escuelas e instituciones de la ciudad nos obsequiaron con fiestas, conciertos y bailes, en fin, un verdadero derroche de placer.

En cuanto a lo pintoresco y lo romántico se lo encuentra en seguida, al pasar la frontera de los Estados Unidos, primero esos aduaneros del tren que parecen bandidos con sus pistolas y sus cananas llenas de balas; luego esas casitas de adobe de los indios, tan solitarias en el desierto tan triste; más tarde las estaciones de los pueblecitos en donde toda la población, cada uno acompañado de su perro, sale al encuentro del tren, todos cargados de un mar de cosas para vender, zarapes, trabajo de deshilados, toda clase de antojitos, enchiladas, pollo, tacos, fruta, en fin.

Bien pronto se nota que el polvo y el calor van desapareciendo y substituyéndolos la frescura y la verdura. Se pasa por los campos de maíz que se extienden hasta donde alcanza la vista. Por todas partes se ven praderas de

flores silvestres. Aproximándose a la ciudad se divisan las montañas y destacándose sobre todo la nevada cumbre de ese tan célebre volcán, tan bello como difícil de pronunciar.

En la ciudad de México se halla una mezcla de lo moderno y lo antiguo y todo pintoresco desde el charro tan guapo del parque de Chapultepec hasta los vendedores sentados a lo largo de las aceras. Es una ciudad de contrastes. Hay magníficos paseos, calles anchas, bien pavimentadas, hermosos edificios, casas a la "americana," casas a la "sevillana" y buenos sistemas de tranvías pero al lado de la última marca de automóvil se ven los cargadores de la calle llevando toda clase de carga en la cabeza o sobre la espalda. Al lado de un suntuoso café se ven los indios guisando y comiendo en la calle. Se ven las últimas modas de París y al mismo tiempo el zarape y el rebozo, y aunque se llama México "la tierra de mañana," dando una vuelta a toda velocidad en uno de esos millones de camiones o ford-citos me parece "muy de hoy."

Uno de los encantos de México se encuentra en el sinnúmero de cortas excursiones que se puede hacer alrededor de la ciudad, una de ellas siendo la de Xochimilco. Tomando un tranvía a cualquiera hora del día, dentro de una hora se llega a esa Venecia de México en donde se puede deslizarse en canoas decoradas con flores por esos canales llenos de lirios y bordados de árboles y jardines, escuchando la música de guitarras y gozando del aroma de las flores, a ese lugar tan romántico pero en donde desgraciadamente ya ha entrado ese heraldo del progreso, ¡ la lancha de gasolina! ¡ Que lástima que los adelantos y lo pintoresco nunca vayan juntos!

Para agradar a los interesados en lo antiguo, hay las pirámides y las reliquias aztecas; para los interesados en el arte y la arquitectura, qué mina más rica que los conventos, los monasterios, las iglesias y, las catedrales y los magníficos edificios públicos! para los aficionados al

arte contemporáneo, esa fantasía por el famoso pintor Diego Rivera; o sea esa originalidad de decoración que se encuentra en la Secretaría de Educación; y para los que no pueden vivir tranquilamente sin haber visto algo perteneciente a las figuras heroicas del país, no hay pueblo que no pueda jactarse de un palacio, una casa o una hacienda de Montezuma, de Cortéz o de Maximiliano. Además hay trajes y coches, espadas que usaban sí no los caballos en que caminaban de todos modos las sillas de montar.

Y después de haber agotado todos los encantos de esa hermosa ciudad y sus alrededores no hay más? "Pues sí ¡como no!" Aun queda esa preciosa excursión a Vera Cruz. Primero, pasando por los campos de maguey de lo cual sacan el pulque; después sobre las cumbres de las montañas de donde se puede obtener

vistas encantadoras de los pueblitos encerrados en el fondo de los valles, las tejas coloradas de las casas destacándose como flores en los campos sembrados. Pronto se llega a ese paraíso de vegetación tropical. Se pasa por bosques, ríos, cascadas, flores silvestres de todos colores, mangos, platanos, plantaciones de piñas, cañaverales, naranjales y dominando todo, esa magnífica cabeza de nieve, el pico de Orizaba. Al fin el mar, la bahía de Vera Cruz que tanto nos recuerda a Cortéz, a ese hombre tan valiente, tan atrevido, tan indomable y la única queja es, que ha terminado tan pronto un viaje tan encantador. Seguramente se puede decir,

Quien no ha visto tierra azteca,

No ha visto una belleza.



CORRESPONDENCE and COMMUNICATIONS



Language Study and the "Z" Group

In many schools the study of a foreign language has become the privilege of the élite. In order to reduce the large percentage of failures, the "Z"s are denied the privilege of learning a foreign tongue on the assumption that they cannot acquire it.

And yet one sees countless children of foreign parentage, and of low grade mentality, who speak two languages,—English, and that of their parents. They also learn to read and to a certain extent to write both languages. Why cannot the American child of the "Z" group learn within limits to speak, read and write two languages?

The failure of the child to do so seems to be attributed either to his own inability or to faults in the teaching. But, as Professor Todd points out, instruction is three-sided, consisting of: "first, the subject matter; second, the learner; and third, the teaching instrumentalities." It is only in adjusting the *subject matter* and the teaching *methods* to the *students* that we can eliminate the failures regardless of the grouping of the child. Mere segregation, without adjustment of the course of study, is less than useless.

Our present B9 Spanish course of study, for instance, pre-dooms a large proportion of average children to failure. The child is expected to master four tenses of three conjugations and of ten irregular verbs plus many other changing parts of speech. In one year he is asked to learn more concepts of grammar in a foreign tongue than the majority of people ever get in their *own tongue*. Whether it is natural for any person to be thus initiated into any foreign tongue might be questioned. To the "Z" student it is absolutely fatal.

And yet, in our school, particularly the "Z" student is the very one who needs Spanish, for he will go out to work in the stores, districts, etc., where he will meet the Spanish speaking population. And he wants to study it. What he wants, however, is not to be able to distinguish between the preterite and imperfect tenses, (many educated Mexicans cannot do that) but to possess a practical vocabulary and only the absolute essentials in grammar. And he wants, first, to speak the language; secondly, to read it; and last, to write it. Shall we deprive him of the opportunity to learn this because he cannot learn to conjugate verbs?

It is often assumed that children, when young, learn a foreign language much more quickly than adults. I am not convinced of this, believing that the success with children is due to the difference in methods and subject-matter used. It was in teaching French to several groups of youngsters from four to fourteen years of age that I found it necessary to get down to "rock bottom" to eliminate all non-essentials for young beginners. It is now my conviction that the fundamental practical vocabulary is most easily learned when topically grouped, and that an infinite variety of methods, devices, games, etc., must be used to drill important vocabulary expressions, grammar, etc., effectively. Every semester I find myself discarding some and adding others to these devices.

At present, I have a class listed as B9 Spanish, not for college credit. It was impossible to keep out "X's" and "Y's" entirely, because it was described as "chiefly conversational." In the main, however, it is reaching just the group intended, those who have failed and

those who would have failed in the regular course.

Before taking up the material covered in sixteen weekly topics, I shall try to describe the program of one week with its daily differentiation in method. Our language test day being Wednesday, I shall start the week on Thursday.

THURSDAY: *Presentation of the New Topic.*

1. It is presented on the board in English and in Spanish. It consists of: First, a list of nouns, between 10 and 20, divided into masculine and feminine columns. Second, Adjectives. Third, Other expressions including all other parts of speech.

2. The student copies them carefully into his note book; the nouns on the right side, the other expressions on the left side.

3. The words are pronounced and original sentences made by the students combining each new word plus any material he has learned.

4. If any time remains, original conversations, "duets" we call them, are staged in front of the class. Grammatical errors are not pointed out until the conversation is completed, to prevent squelching the timid.

FRIDAY:

Oral drill on the same material by means of memory games, relay races, etc. Suppose the topic of the week is the "Family." (Lesson V). One person starts with a simple sentence such as "I have a sister," the next person repeats and adds another relative, (accumulating words as in the "House that Jack Built"), etc., until all the words have been covered. It can be made more difficult by the addition of an adjective, possessives, etc. Those being able to end up by saying all the words (usually about 20) in the proper order without mistakes are the winners. The most effective drill for idiomatic expres-

sions is the race. The class is divided into two teams, and two judges are picked from the opposite teams. The class is told to memorize a given question and answer, for instance:

1. How is your mother to-day?

2. She is very well, thank you.

At a signal the number one in each row asks the question of number two, who answers and then asks number three, etc., down one line and up the next just as two teams pass a ball in a relay game. The captain who gets the question answered first wins. This is the only scheme I have been able to use to make each student in the room repeat an important expression, without the faintest sign of tedium. In fact, the difficulty is to control the great enthusiasm evoked by this sort of drill, for it has a tendency to manifest itself noisily just as it would on the athletic field when the race is a close one.

MONDAY:

Reading from the printed page on the same topic, if a suitable text can be found. We are using Wilkins for this exercise. If we have time the reading is again followed by original questions and answers.

TUESDAY: *Written Work.*

Ten or twelve easy assigned sentences are written in the notebooks and on the board. The correction conducted by a student, everyone being usually anxious to act as teacher. Original questions and answers follow.

WEDNESDAY: *Test Day.*

The test sometimes is written, often it is an oral tournament reviewing all past vocabulary sentences. This relieves the teacher of marking papers, as the mark is based on the number of turns the student has had and his percentage of correct answers. The work of the last week is stressed the most.

MATERIAL COVERED

VOCABULARY	OTHER EXPRESSIONS	GRAMMAR
<i>Introduction</i>	Those used in English speech	Pronunciation.
Well-known words used in English, cities and streets with Spanish names.	and literature.	
I. <i>The Class Room</i>	Greetings. What is this?	
	This is	The articles.
II. <i>Girl's Clothing</i>	Adjectives of color.....	Agreement of adjectives.
III. <i>Boy's Clothing</i>	A few common adjectives...	
	Numbers 1 to 10	Verb "to have," present tense.
IV. <i>The Body</i>	Expressions of health	Verb "to go," present tense.
V. <i>The Family</i>	Numbers 10-30	Possessive adjectives.
		Verb "to be."
VI. <i>Age and Time</i>	Expressions of age and time	
	Numbers 10-30	
VII. <i>Countries and Languages</i>	Location	Present tense, first conjugation, regular verbs.
VIII. <i>The Table</i>	Setting the table	Present tense, second conjugation, regular verbs.

- IX. *Breakfast* Please pass, etc. To be
Fruits. hungry, etc. Demonstrative adjectives.
X. *Food* Main meals Third conjugation, regular verbs.
XI. *Vegetables, etc.* All courses
Food concluded.
XII. *Stores and Shops* Going shopping Perfect tense (perhaps).
XIII. *Daily Activities* At what hour, etc. Reflexive verbs.
XIV. *Outdoor Sports* Telling weather Verb "to do."
Nature.
XV. *My City* Description of
Buildings, places, etc.
XVI. *Travelling and Means
of Travel* Future tense (perhaps). Regular verbs only.

For any topic the number given depends on the ability of the class to absorb them, inclining toward the minimum rather than the maximum. I have found that putting the English on the board next to the Spanish more effective in presentation, although in drill the direct method is most effective. If we bear in mind the fact that in learning our own language we learn first, to speak a very concrete vocabulary; second, to read; and third, to write; and that many of us never learn the

second and third, it ought to be concluded that some such course is perhaps the natural introduction for all in the study of any foreign language, rather than in our present intensive grammatical drill. In any case, I find some such practical, easy course absolutely essential if we are to give any language work to the "Z" group.

RHODA DuBIn.

W. G. Harding High School,
Los Angeles.

The Mexico City Summer School

The writer was one of about three hundred American students taking work in the Summer School of the National University of Mexico during the past summer. This school has been established in Mexico City by the University authorities with the purpose of giving teachers and students from the United States an opportunity not only to study the Spanish language in a Spanish-speaking environment but also to understand the aims and aspirations of the Mexican people. The ultimate object undoubtedly is that of promoting a more sympathetic attitude toward Mexico and more friendly relations between the two peoples.

Whatever the aim of the Mexican authorities in establishing the school, the fact remains that it really does afford remarkable opportunities to the American teacher. There is probably no other city on the American continent that can offer such a variety of attractions to the summer student. Due to the altitude of more than seven thousand feet the climate is cool enough for coats and furs even in August. On the road to Cuernavaca we saw snow by the roadside on the 24th day of July. There are the many historic points of interest and the prehistoric ruins inviting one to study and to stand amazed and filled with wonder and awe. The art galleries and museums are treasure houses for those inclined to visit such places. The natural scenery is most varied but always beautiful. The people are interesting and "simpatico." The school offers a number of attractive courses with capable professors who are anxious to give the student every possible aid. What more could one desire in planning a combined vacation and summer's work?

Those who were on their first visit to Mexico

were at first disappointed in not finding the University housed in a group of great buildings on a beautiful campus in line with the American model. Instead they found it scattered all over the city, with the Summer School in what was once an old convent. The first feeling of disappointment soon gave way to one of satisfaction as one entered the cool, well kept patio. The first contact with the professors revealed the unusual ability of most of the members of the Faculty. Their wide range of knowledge and the ability to impart it came as a pleasant surprise to many students.

The American contingent for the most part was composed of teachers from the public schools of this country. As a body they were worthy representatives of our institutions. They were earnestly seeking to learn, to know and to understand. Quite naturally their activities embraced a great deal more than the study of books, but there were few among them of that boastful, arrogant, thoughtless type that sometimes brings the American who is travelling in foreign lands into disrepute.

The various heads of departments as well as the University authorities endeavored to give the students every opportunity to become acquainted with the activities of the Government. Under the direction of competent guides those who cared to go were taken through the leading schools of the city, some of them magnificent plants with splendid equipment; visits were made to the laboratories of the department of Public Health, where three and a half million tubes of smallpox vaccine as well as other serums are made annually; to the Government factories where ideal working conditions have lately been introduced; to the military academy; to the penitentiary; to the administrative departments of the na-

tional government. Everywhere one was impressed with the fact that the present Mexican government is earnestly working for the social and economic betterment of the people.

The social side of life also came in for its share of attention. Every Thursday all were urged to bring their lunches and eat together in the inviting patio of the school. After the lunch there was a varied program of typical Mexican music, folk dances, dramatized legends, and other presentations of the life and customs of the people. Several social functions were tendered the American students by the Mexican students and faculty and we in our turn entertained the members of the faculty with a program, dance and supper. These were all pleasant occasions and gave birth to many happy memories.

In this connection an outstanding event was the mid-day reception at the American Embassy given to all American students by Ambassador Sheffield. It was just before he left for his visit to the United States, at a time when he was exceedingly busy, and his courtesy in receiving and personally showing us about the grounds was greatly appreciated. The whole group was photographed with the Ambassador for the movie news reel. Mr. G. W. H. Shield, Supervisor of Modern Languages in Los Angeles, and one of the visiting lecturers at the Summer School, engineered this function. It was the first time such official recognition had been given the Summer School group in Mexico.

Space does not permit more than a brief mention of the points of interest in and about the city. One could profitably spend days in the National Museum and the San Carlos Art Gallery. Then there is the great Cathedral, the National Theater, the National Preparatory School, the Alameda, the Education Building with its famous (or infamous, according to one's artistic taste) frescoes by Diego Rivera, the Spanish Cemetery with its striking and costly mausoleums, the Tomb of Juárez, the Independence Monument, Chapultepec Park and Castle,—just to name a few of the outstanding attractions for the tourist in the city. Outside the city most of the students visited El Desierto de los Leones, a famous old monastery high up in the mountains, the torture chamber of Cuautemoc in Coyoacan, the excavations of El Pedragal in San Angel, the Pyramids and other ruins of San Juan Teotihuacan, the lagoons of Xochimilco and the Palace of Cortez in Cuernavaca, said to be the oldest building in actual use on the American continent. Some few tried their stamina attempting to reach the summit of Old Popo while numerous others visited Puebla, Toluca, Cordova, Vera Cruz or Guadalajara.

Judging by the remarks frequently heard, most of us left Mexico with reluctance and with the feeling that our time there was all too brief. However, one could not help but bring away certain quite definite impressions of the country, the people and the trend of present day movements. Among the stronger impres-

sions received were the following: First, the tremendous force of the spirit of Nationalism as contrasted with previous times; second, the emphasis that the Indian and everything pertaining to his ancient civilization is receiving. It may well be that we are seeing the beginning of a revival of the ancient arts and attitudes toward life that may profoundly influence our civilization of tomorrow. At any rate it is an interesting situation that one finds in Mexico, one worthy of our careful study. Next summer, let us send a larger delegation to the land of "Los Aztecas."

LOUIS B. FRITTS.

University of Oklahoma.

(Mr. Fritts was the very efficient president of the American Student Body.—Editor.)

The Foreign Book Department of the Los Angeles Public Library

The Foreign Book Department of the Public Library has as one of its distinct aims to include in its collections the books needed by teachers and students of foreign languages.

The time may conceivably come when the melting will be so complete that we shall no longer have with us thousands of immigrants who cannot read English and must be furnished with books in their mother-tongue. Then the Arabic, Lithuanian, Serbian and the like will be relegated to the stack room. But the great cultural languages, French, German, Italian, Spanish and perhaps Russian, will always be with us, and the study and reading of them will probably increase greatly as the years go on.

These are the languages which fill the largest number of shelves in the Foreign Book Department. The books have been chosen with the purpose of supplying the text and text-books which are used in the study of these languages. Of text-books the Department aims only to have enough examples to use for comparison or reference, or to fill some temporary imperative lack. There are a few dictionaries for circulation. Large dictionaries for reference are in the Reference Department. There are annotated texts and readers also. Every effort is made to keep pace with the requirements of the schools. Suggestions for advisable additions and reminders of omissions are always welcome.

Now that the new Library Building affords plenty of room, the Department is purchasing more of the works desired by advanced students. In French there is a large collection of histories of literature and of literary criticism. The historical works of Martin, Michelet and Thiers are already on the shelves, as well as many of the fascinating volumes of Gustave Lenotre. Lately the class of mediaeval French literature has been increased, and we are now also the possessors of the Marty-Laveaux *Corneille*, of the edition of *Molière* by Despois et Mesnard, and Mesnard's edition of *Racine*. Plans are only partly carried out, but will be realized as fast as funds are avail-

able. In this class also, suggestions are gladly received.

For Spanish an ideal has been cherished for some time, to acquire a history, a history of the literature, an anthology, and some of the outstanding authors of every Spanish-speaking country. This plan is now well advanced. There are still woeful gaps. Of some we are aware, of others we are glad to be told. In the office of the Department Principal there is a bibliographical and critical index for the use of students. This is far from giving data for every possible author, but does afford references for very many and covers the resources of the Department. It includes many critical articles on South American authors, gathered in the confidence that some day they would be wanted. Their day has dawned at last in the announcement of the course to be given by Dr. Rice at the University of Southern California.

In German our collection is in a less complete state. The lapse in the study of German during the war left us chiefly readers who were not students. This forced the ordering of a great preponderance of fiction and classical authors and academic works have been neglected. With the revival of the study of German the Department looks forward with interest to the rounding out of the collection of German books.

Italian is in the same imperfect state, and the comparatively feeble circulation does not warrant the spending of a great deal of money in bettering it. The modern books are purchased because there is a demand for those, and each year a little is done toward filling out in other lines.

Russian is one day to be studied for both commercial and cultural reasons. The demand for Russian books is vigorous and forms about 7 per cent of the whole foreign circulation. Our little collection but poorly represents a literature so rich and varied, but it grows a little each year.

The location of the Department on the first floor close to the Fifth Street door, makes it quickly reached. There are tables for reading the foreign newspapers and magazines, which we now handle. One feature among many which have puzzled our readers is the fact that not all the books are on the open shelves. In the Foreign Department about one-third are in the stacks. For these it is necessary to ask by author and title or by number. They are then soon procured.

The Department is soon to institute a series of free lectures in modern languages. These will occur about once a month and will be in different languages. The hope is that they will prove sufficiently popular so that there may be several in each language another year. These lectures are open to all free of charge and should be an inspiration to teachers and students alike.

MARYETTE G. MACKEY,

Principal, Foreign Book Department,
City Library.

LECTURES IN MODERN LANGUAGES. A series of free lectures in the modern languages given under the direction of the Foreign Department of the Los Angeles Public Library is announced by the Library Commission.

Lectures in Spanish, French, Italian, German, Russian, Yiddish, or Hebrew will be delivered about once a month in one of the club or lecture rooms of the new Library at Fifth and Grand.

Students, teachers and those interested in foreign literature may avail themselves of the privilege of attending these lectures on literary subjects.

The first of the series is to be given in French by Edouard Champion, well known Paris Publisher, on "*Anatole France Intime*," Saturday, October 2nd, at 8 p. m. in the Lecture Hall on the First Floor of the Public Library.

The second of the series is to be given in Spanish by Professor José Pijoan, of Pomona College, on "*The New Interpretation of Don Quixote*," Friday, October 15th, at 8 P. M.

A Technique for the Experimental Investigation of Associative Interference in Artificial Linguistic Material, by Erwin Allen Esper, "LANGUAGE"

Monographs, Number 1,
November, 1925

The specific problem of this investigation was to determine the reason why the learner of a new language so frequently confuses one word with another, makes false "recalls," suffers erroneous recognitions or even total inability to recall. The method is a modification of that first used by Marbe in Leipzig, is unique and very appropriate to the problem. In order to eliminate the possibility of the transference of the content of the language already possessed by his subjects, Professor Esper adopted the plan of setting up an artificial language system in which they were to be trained. This miniature language was to be built around materials that were as nearly novel as possible. Four cardboard areas of nonsense shapes, i. e., shapes possessing no ascribable geometric name, were selected and each shape was colored in the possible combinations with the colors, red, green, blue and yellow. This afforded sixteen elements to be learned by the subjects.

Each color-shape was given a nonsense name whose syllables were English sounds. The problem, then, was to acquire a new language whose objective reference was nonsense shapes and whose verbal content was nonsense syllables. This new language content, thus divorced from all major relationships to the vocabularies already possessed by the subjects, was presented in three different ways. In the first method, the color-shapes and their nonsense names were studied in the English order of adjective-noun; in the second method they were studied in the reverse order, i. e., noun-

adjective or shape-color, while under the third arrangement entirely new nonsense names were given the learning material. The third plan afforded, therefore, a check over the other two methods.

The findings were briefly as follows: In the first method, where the English speech habits were reproduced in the miniature language system, the learning was the swiftest and the associative interference the least. Under the second method, where the English speech habits were reversed, there was slower learning and much interference in recall. Both of these methods resulted in distinct tendencies toward the formation of plateaus in the learning curves, in an unsteadiness of learning progress and in other variations due to different types of interference with the old English-speaking habits of the subjects. On the other hand, the results of method three, whose verbal elements were entirely new and unique and whose methods did not conflict with the subjects' English speech habits, revealed a smoother progress, the absence of plateaus, the lack of interference but a slower rate of learning because of the want of old content to assist in the formation of new connections. Thus interference is a disturbing by-product of a helpful tendency. It may be stated, therefore, that interference in learning new language material is due to the associative assimilation of older language habits in new situations where they are more or less inappropriate or inadequate.

JOHN W. TODD.

*University of Southern California,
Los Angeles.*

Modern Language Association of Central and Northern California is Launched

This year sees the beginning of a new organization interested in modern languages in educational institutions. On April 17 Professors Johnston, Allen and Cooper, of Stanford University, and Professors Hills, Paschall and Fay, of the University of California, met at Stanford University and discussed the advisability of organizing an association of teachers of modern languages in the universities, colleges and secondary schools of Central and Northern California, who are interested in discussions of the larger problems of modern language teaching. The time was deemed ripe to foster such an organization and an invitation was forthwith sent to modern language teachers of the Bay region to meet the following week at the San Francisco Public Library Auditorium. An enthusiastic group assembled at this meeting and the MODERN LANGUAGE ASSOCIATION OF CENTRAL AND NORTHERN CALIFORNIA was organized.

A brief but comprehensive constitution was adopted and officers for the year were elected. Professor Oliver M. Johnston, of Stanford University, was elected President and Professor L. C. Newby, of the San José State Teachers College, was elected Secretary-Treasurer. An Executive Committee consisting of Profes-

sors Johnston, Newby, Paschall and Fay and Miss Edith Pence was also appointed.

The first regular meeting of the Association is to be held October 23 at two o'clock in the Assembly Room of the San Francisco Public Library. The program will consist of three main discussions. Professor George W. H. Shield, Supervisor of Modern Languages of Los Angeles, will discuss the accomplishments of the Modern Foreign Language Study to date. Professor Clarence Paschall, of the University of California, will present a discussion on Latin and Modern Languages in high schools. The third part of the program will be a discussion concerning Modern Language Teaching in Junior High Schools. This discussion will be led by Professor Hills, of the University of California, who is chairman of a committee appointed to investigate this phase of modern language teaching.

L. C. NEWBY, *Secretary.*

CALIFORNIA AWARDS IN "LA PRENSA" NATIONAL CONTEST.—In this annual contest for excellence in Spanish Studies last spring, California qualified in each of the three divisions of Group I, Secondary Schools, as follows: Dorothy Walden, Los Angeles High; Pierre Condit, Los Angeles High; Violet Isaacs, Inglewood Union High; Erma Davis, Modesto High; Janet L. Pelphrey, Inglewood Union High; Mary Cocciante, San Fernando High, L. A.; Lloyd Bunch, Los Angeles High.

"FESTIVAL OF NATIONS."—Under this title the Council on International Relations will present an epic of world relationships in a panorama of four colorful scenes, with a cast of artists from many countries and an ensemble of 400 people of all nations. The performances will take place nightly, from November 1st to 6th, in the Polytechnic High School Auditorium, Los Angeles. Tickets, 50 cents and \$1.00, may be had from the Office of the Council, 571 Chamber of Commerce Building.

PROFESSOR ROY E. SCHULZ, formerly in charge of the Spanish Department at the University of Southern California, is now head of the department in Adelphi College, Brooklyn, New York. Professor Schulz' many friends and former students will recall with pleasure and appreciation the fine services he rendered the Modern Language Association of Southern California, and in particular the Los Angeles Chapter of the A. A. T. S. Our best wishes follow him into his new field of activities.

PROFESSOR FERNANDO DE LOS RIOS, of the department of Political Science in the University of Granada, is the lecturer for the Instituto de las Españas this year. Señor de los Ríos was a delegate to the recent International Philosophical Conference at Harvard. During the last week in October he will give two lectures under the joint auspices of the Los Angeles Chapter of the A. A. T. S., the University of California, Southern Branch, and the University of Southern California. The exact place, date, and titles of the discourses will be announced later through local channels.

Working Bibliography on the New Germany

AFFAIRS

GERMANY OF TODAY—C. Tower—256 pp. *Holt*. No date. Pre-war book, but readable and good as far as it goes.

EVOLUTION OF MODERN GERMANY—W. H. Dawson—503 pp. London, *Unwin*. Important and accurate.

MODERN GERMANY—J. Ellis Barker—London, *Smith, Elder & Co.* 1915. 852 pp. Best book on pre-war political and economic problems.

GERMANY IN TRANSITION—H. Krauss. *Univ. of Chicago Press*, 1924. Best on legal aspects.

THE GERMAN EMPIRE BETWEEN TWO WARS—R. H. Fife. *MacMillan*, 1916, 400 pp. Very valuable on pre-war problems.

MUNICIPAL LIFE AND GOVERNMENT IN GERMANY—W. H. Dawson. *Longmans*, 1916. 394 pp. Best treatise on subject.

ENCYCLOPEDIA BRITANNICA—New Volumes. Vol. 31. Article on Germany, pp. 231-80. Covers present status, politics, commerce, and finances, also constitution, schools, social, and industrial legislation. Useful for general aspects.

HANDBUCH DES WISSENS—Brockhaus. Small edition, 4 vols. *Leipzig, Brockhaus*, 1923. Valuable for reference.

HISTORY

GERMANY—C. P. Gooch. *Scribner*, 1925. 360 pp. Best general book on the new Germany.

WHERE ARE WE GOING?—David Lloyd George. *Doran*, N. Y. 1923, 371 pp. Gives his views on European problems.

GERMANY IN TRANSITION—M. P. Price. London, *Labour Publishing Co.*, 1923. Valuable. Has a slight ultra-radical tendency.

FOUNDATIONS OF GERMANY—J. E. Barker. *Dutton*, 1916, 280 pp. Best book for documentation of diplomatic and political development.

JOURNALS

"THE LIVING AGE"—Weekly. *The Living Age Co.*, Boston, Mass. Valuable for articles from European Journals, books and newspapers.

"CURRENT HISTORY"—Published monthly by *N. Y. Times Co.*, N. Y. Best for current affairs. Contains article on Germany every month.

"TIME"—Weekly. *Penton Bldg.*, Cleveland, O. Good on current topics.

"LEIPZIGER ILLUSTRIRTE ZEITUNG"—Weekly; J. J. Weber, Leipzig. Valuable for illustrations.

"DIE WOCHE"—Berlin. Weekly. Valuable for current topics and illustrations.

"DIE LITERATUR"—Deutsche Verlagsanstalt. Stuttgart. Bi-weekly. Best for general purposes.

INSTITUTIONS

THE NEW GERMAN CONSTITUTION—R. Brunet. *Knopf*. N. Y., 1922. Text of constitution and valuable commentary.

THE GOVERNMENTS OF EUROPE—W. B. Munro. *MacMillan*, 1925, 782 pp. Valuable for German constitution and politics.

THE NEW CONSTITUTIONS OF EUROPE—H. L. McBain and L. Rogers. *Doubleday, Page & Co.*, 1922, 612 pp. Excellent. Has reprint of German Constitution.

SOCIALIZED GERMANY—F. C. Howe. *Scribners*, 1915, 342 pp. Valuable especially for economic and social institutions.

EDUCATION

THE NEW EDUCATION IN GERMANY—C. H. Handschin. *School and Society*, 23, 191-8. Feb. 1926. Summarizes present facts and conditions.

LABOR AND THE COOPERATIVE MOVEMENT

AMERICAN LABOR YEAR BOOK—Rand School of Social Science, N. Y., 1924, p. 338 ff. 1923-24 p. 376 ff. Also 1925, 344 ff. and annually.

POST WAR LABOR CONDITIONS IN GERMANY—R. Kuczynski. U. S. Bureau of Labor Statistics No. 380. Washington, 1925, 199 pp. Valuable.

STATISTICS

STATISTISCHES JAHRBUCH FÜR DAS DEUTSCHE REICH. 1924-25. The official and indispensable handbook.

WIRTSCHAFT UND STATISTIK. Twice per month. Statistisches Reichsamt. Berlin. Gives currently much of the material given at the end of the year in *Statistisches Jahrbuch*.

MAPS AND GEOGRAPHY

COMMERCIAL ATLAS OF FOREIGN COUNTRIES.—*Rand, McNally*, Chicago, 1921. Gives modern maps, states of the countries, and population of states and cities.

BUSINESS ATLAS OF ECONOMIC GEOGRAPHY—Hammond. *C. S. Hammond*, N. Y. (No date.) Population, products, ethnological, and climate maps.

LITERATURE

(Only a few titles can be given here.)

CONTEMPORARY GERMAN POETRY—B. Deutsch and A. Yarmolinsky. An Anthology. *John Lane*, London, 1923, 201 pp. Translations of recent lyrics. Good.

DIE ENTFALTUNG—M. Krell. *Rowalt*. Berlin, 288 pp. Best collection of post-war short stories.

SAAT UND ERNTE—A. Soergel. 1924, 502 pp. Best collection of modern German lyrics in German.

ENCYCLOPEDIA BRITANNICA. New Vols. Vol. 31. pp. 224-8. Begins with the war. Is useful for a general survey of literature as far as it goes in time.

THE MODERN GERMAN NOVEL—H. W. Hewett-Thayer—*M. Jones*, Boston, 1924. 28 pp. Best book in English on the subject. Gives also synopses.

DIE DEUTSCHE DICHTUNG DER GEGENWART—A. Bartels. Leipzig, 1921, 248 pp. Best general history of German literature of present day in small compass. His judgment is less valuable than his facts.

THE NEW VISION IN THE GERMAN ARTS—H. G. Scheffauer. *Huebisch*, N. Y., 1924, 274 pp. Valuable for the drama and the arts.

ECONOMIC CONDITIONS

GERMANY'S CAPACITY TO PAY—H. S. Moulton and C. E. McGuire. *McGraw Hill Book Co.*, N. Y., 1922. 384 pp. Best book on subject.

STATESMAN YEAR BOOK. N. Y. Annually. Valuable for statistics and data on many subjects.

THE REPARATION PLAN—H. S. Moulton. *McGraw-Hill Book Co.*, N. Y., 1924. Best treatise on the subject. 325 pp.

PASSING OF THE GERMAN MIDDLE CLASS—E. A. Ross. *Am. Jour. of Sociology*, 29, 529-38. March 24. Middle-class ruined by war and inflation. Its culture is disappearing.

POLITICAL AND RECENT THOUGHT

GERMANY, ENGLAND AND FRANCE—Max Harden. *Brentano*, 1924. Shows some insight into history and international affairs, but is untrustworthy and quite useless for serious student.

GERMANY—Gooch (See above under History.)

GERMANY AND EUROPE—Harry Kessler. *Yale Univ. Press*, 1923, 150 pp. Useful for German Conditions prior to 1923.

THE NEW SOCIETY—W. Rathenau. *Harcourt, Brace & Co.*, 147 pp. Valuable for present trend of thought in economics, sociology and habits.

C. H. HANDSCHIN.

Miami University, Oxford, Ohio.

CULTURAL EMPHASIS—Some of the principal points made by Professor H. A. Smith in his thoughtful address may be of interest to many of our readers who did not attend the Milwaukee meeting. He started by remarking that in our language meetings pedagogy receives about nine-tenths of the emphasis. Yet we must justify our study of language primarily on a cultural basis. The amount of reading done by our students after school days are done depends very much on what inspiration they get in class; and the burden of this responsibility lies therefore largely on the teachers of first and second year work. Linguistic mastery must be striven for, but what is the pupil to do with it after it is attained? And that leads to the question: What preparation for cultural teaching should and can be given to teachers of elementary foreign language? Most of our candidates for high school positions have only an A. B. degree, very few of them any foreign residence or study.

Professor Smith evidently believes that the training course of the language teacher should be carefully planned to stress cultural elements in addition to purely linguistic mastery. Teaching candidates should have a survey course in the foreign literature, which should include a thoughtful treatment of racial traits and social forces. Naturally the last one hundred years should receive especial attention. Moreover, a knowledge of French history and institutions might be made a special requisite. At the same time, the language teacher should be able to make apt and illuminating comparisons with the literature and culture of his own people, and training to that end is highly desirable.

It is not enough, in short, that the teacher should be able to hold a textbook and listen to the class recite; he should also be able to guide his students into those fields of thought to which the textbooks are only an introduction and a gateway. Nor is it enough that the teacher be an enthusiast; he must have knowledge as well.—*Bulletin*, W. A. M. F. L. T.

BOOKS RECEIVED

French

Effective French—James L. Barker. Charles Scribner's Sons.

Elementary French Grammar—McKenzie and Hamilton. The Century Co.

Elements of French—Jacob Greenberg. Chas. E. Merrill Co.

A First Course in French—Downer & Knickerbocker. D. Appleton & Co.

First French Book—L. A. Wilkins. Henry Holt & Co.

First Two Years of French—Micoleau-McLellan. Benj. H. Sanborn & Co.

Le Folklore au Village, An Elementary French Reader. Frank L. Schoell. G. P. Putnam's Sons.

A Short History of French Literature—Maxwell A. Smith. Henry Holt & Co.

Terres et Gens de France—M. Clavel. Henry Holt & Co.

Five French Comedies—L. J. Setchanove. Allyn & Bacon.

Lectures pour Tours—Harry Kurz. The Century Co.

French Reader for Beginners—Wooley & Bourdin. D. C. Heath & Co.

Rules of Order for The French Club—Caroline Stewart. Oxford University Press.

Spanish

Compendio de Historia Hispanoamericana—House-Castillo. Scott, Foresman & Co.

Cuentos Contados—Pittaro-Green. D. C. Heath & Co.

Elementary Spanish Grammar—Hamilton-Van Horne. The Century Co.

First Course in Spanish—Joseph Alexis. Augustana Book Concern.

Galdós: La Loca De La Casa—J. Warshaw. Henry Holt & Co.

Libros Y Autores Modernos—César Barja. G. E. Stechert Co., N. Y.

Segundas Lecciones de Espanol—Carolina Marcial Dorado. Ginn & Co.

Norte y Sur—W. E. Knight. Johnson Publishing Co.

Cuentos Mejicanos—J. H. Cornyn. Johnson Publishing Co.

German

Der Gruene Heinrich, Roman von Gottfried Keller. Barker Fairley, Oxford University Press.

Deutsch Für Anfaänger—W. D. Zinnecker. D. C. Heath & Co.

Das Erste Jahr Deutsch—Schmidt-Glocke. D. C. Heath & Co.

Schlegel's Die Stumme Schoenheit—L. M. Price. Henry Holt & Co.

Essentials of German, Fifth Edition—B. J. Voss. Henry Holt & Co.

Deutsches Lern-und Lesebuch—Mosher-Jenney. D. C. Heath & Co.

"Glück auf!"—Müller-Wenckebach. Ginn and Co.

German Grammar For Beginners—E. F. Hauch, Oxford University Press.

"Lachendes Land"—L. M. Price, Oxford University Press.

Annual Fall Meeting

The Annual Fall Meeting of the Association will be held on Saturday, November 6th, 1926, in Union High School and Junior College at Fullerton, which is about twenty-five miles from Los Angeles on the road to San Diego.

Stages of the Motor Transit Company leave the Los Angeles depot (Fifth and Los Angeles Streets) at 7:30, 8:15, 9:00 and 9:45 via the "Short Line to Santa Ana." The route via Whittier has service 15 minutes later, on a 45 minute schedule. Returning stages leave Fullerton at 3:36, 4:21, etc.

9:30 A.M.—SPANISH SECTION (Los Angeles Chapter, A. A. T. S.)

1. Recitaciones: Algunos poemas, por Señora Eugenia Torres, Ciudad México.
2. Discursos: "A través de España," por Señorita Helen Snyder, Los Angeles High School, y por Señor Alonzo Forbush, James A. Garfield High School.

10:30 A.M.—GERMAN SECTION

1. Address: "Goethe's 'Faust'", by Professor Howard W. Church, Pomona College.
2. Address: "The Importance of German in the Study of History," by Dr. David H. Bjork, History Department, University of California, Southern Branch.
3. Address: "Impressions of Germany," by Miss Lois M. Thompson, Long Beach High School.
4. Lieder: Selections by Students from the University of California, Southern Branch.

11:30 A.M.—FRENCH SECTION

1. Business Meeting. Reports of Committees.
2. Address: "Vagabonding thru Paris," by Mrs. Muriel Wise, Franklin High School.
3. Result of Election of President.

12:30 P.M.—LUNCHEON

(At the School Cafeteria, \$1.00 per cover). Reservations should be made by Wednesday, November 3rd, direct to the president, Miss Geneva Johnson, Fullerton Junior College, or to Room 309-A, 1240 South Main Street, Los Angeles.

1:30 P.M.—GENERAL JOINT SESSION

1. Address: "The Larger Social Uses of Modern Foreign Languages," by Dr. Constantine Panunzio, Author of "The Soul of an Immigrant," Whittier College.
2. Report: "The Testing Program of the Modern Foreign Language Study," by Mr. George W. H. Shield, Regional Chairman for California, Los Angeles.
3. Business Meeting: Consideration of various matters of importance to the Association in its expansion program. Besides the reports of the Membership, Education and Contest Committees, a Report on The Modern Language Service Center for Southern California will be submitted and further action projected.

Every member is urged to attend and to participate in the discussions.

All Modern Language teachers and their friends are most cordially invited to attend any and all of the above gatherings.

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